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ABSTRACT

This report describes and evaluates the Humanities Cluster College (HCC), a part of the Modular Achievement Program (MAP) at Bowling Green University. This interdisciplinary program is described according to: rationale, specific aims, detailed description of the program, subjective evaluation, evaluative research, and recommendations. Related documents concerning various aspects of the MAP include HE 005 102, 005 083, 005 078, 005 082, 005 081, 005 080, 005 101, and 005 079. (MJM)

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HUMANITIES CLUSTER COLLEGE

1972-73

Report

Humanities Cluster College

The Bowling Green academic community rightfully expects complete descriptive and evaluation reports on unusual or experimental academic programs. The Humanities Cluster College is one of such programs, and this report responds to those legitimate expectations of the community and of the administration and faculty in particular.

This report comprises six parts:

1. Rationale: a statement about the nature of the humanities, their function in higher education, and their contemporary problems.
2. Specific aims of the HCC: objectives are identified, accompanied by a description of the means by which these objectives were pursued.
3. Detailed Description of the Program
4. Subjective Evaluation: an appraisal of the program by the directors.
5. Evaluative Research: an exposition of the evaluation design employed for the program; the results of this evaluation.
6. Recommendations: by faculty as to what should be retained, modified and/or curtailed within the program.

Part I: Rationale

In order that the rationale, operations and evaluations of the Humanities Cluster College be better understood, a twofold preliminary seems to be in order: a statement regarding the nature of the humanities and a statement explaining why the HCC was conceived and implemented.

For many outside, and even within the humanities, this area of higher education seems quite amorphous. There are understandable reasons for this but despite this vagueness definite clarifying statements can be made. Etymologically the word "humanities" is obviously associated with man, and actually and traditionally the humanities have been a study of man and his accomplishments. This study, moreover, has consistently operated with a pervading presumption of man's greatness, his dignity and his dilemma. The presumption operated not only with respect to the historical figures and their accomplishments but also with respect to the students engaged in humanistic education. Students were looked upon as involved in a development. Through their humanistic study they could develop their capacities for intellectual appreciation, aesthetic sensitivity, and a respect for themselves and all other human beings. The significance of this is that the development of the person as opposed to mental or purely intellectual development, has been the aim of humanities. There is an important pedagogical implication to this underlying presumption. The humanities did not look upon students simply as minds or intellects to be developed. Rather, the aim in humanistic study has been the development of the person, in his or her wholeness and unity. Any approach to education whose sole aim, implicitly or explicitly expressed, is the development of the cognitive, whether it is in the form of greater objective rationality or in the form of intellectual skills does indeed have great educational value, but it simply is not humanistic. Humanists do not denigrate the affective domain, nor do they denigrate the cognitive. Both domains are significant in the development of the person.[1]

The presumption about man's greatness and dignity and the emphasis placed upon the personal development of the student in humanistic studies explain in part the curriculum traditionally associated with the hu humanities. Today its curriculum is normally described by way of departments. Hence English, philosophy, speech, art, etc. are normally included within a humanities division of a college. Describing the curriculum by departments, however, is actually not much help in understanding it in relation to the underlying presuption and/or the personal development aim. Somewhat more helpful is the employment of Plato's model of the pursuit of the true, good and the beautiful. In proposing such a model no attempt will be made to define the true, good and the beautiful. Only a pasion for fatuous clarity would prompt such activity. And as a matter of fact what the good, true and beautiful are is not the point of proposing the Platonic model. The emphasis for the model must be on the work "pursuit" of these values. All those engaged in humanistic pursuits, faculty as well as students, are in a search for enlightenment, understanding, awareness, and meaning, especially with respect to those verities and mysteries of human existence: birth, death, joy, tragedy, love and peace. In the process, traditionally speaking, humanities students have grown in finding significance in life, have grown more aware extensively and intensely of nature and people in their spiritual dimensions, have developed an appreciation of human creativity and human dignity, and finally, become more aware of themselves in their potentialities and limitations. The pursuit of the true, good and beautiful through a confrontation with literature, poetry, philosophy, art, music has helped to develop humane and civil people - open, understanding and sensitive to the mystery, which is man.

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[1] It is interesting to note some recent psychological research which highly suggests the impossibility of or severe difficulty in attempting to separate the cognitive from the affective domain in the educational process. cf. David Krathwohl, et al., Taxonomy of Educational Objectives: Handbook II, Affective Domain (McKay Co., Inc. N.Y., 1964); Jourard, Sidney M., Personal Adjustment (N.Y.: Macmillan, 1966), pp. 64-69; Sanford, Nevitt, "The Development of Cognitive-Affective Processes through Education" in Bower, Eli and Hollister, W., Behavioral Science Frontiers in Education (N.Y.: Wiley and Sarrs, Inc. 1967), pp. 74-87.

Such are the traditions of the humanities. And while no claim is being made that the humanities were consistently successful in attaining their aims, no one will deny that there has in the past been some measure of success.

The contemporary scene strongly suggests, however, difficulties for the humanities and the effectiveness of humanistic education. Some of the difficulties arise out of our behavioristic functionalistic culture, to be sure, but such issues cannot properly be dealt with here. Much of the difficulty for the humanities, though, arises within the humanities themselves, or more properly among those engaged in teaching and research in the humanities. This difficulty is basically an academic identity crisis, i.e., a questioning about what humanists are supposed to be doing, or about what contribution this form of education is supposed to make. It was to these difficulties that the Humanities Cluster College addressed itself. To explain this response a sketch of the difficulties is necessary. A description of the way in which the HCC responded to these problems will follow.

Much has been written regarding the plight of the humanities.[2] Within them two tendencies, disruptive of their traditional goals can be observed, viz., a tendency towards fragmentation and toward quantification.

The humanities fragment when the faculties within the humanities become more and more sophisticated within their own discipline about less and less within their discipline. Under the pressure of narrower and narrower dissertation topics and under the pressure for equally narrow research problems faculty members tend to lose sight of the interrelationship between parts of a discipline and, a fortiori, of the interrelationship between the humanistic disciplines themselves. The loss of a synthetic appreciation leads to the frequently asked question about what the humanities have in common. Such a question arises only when a synthetic point of view has been lost to a tendency to analyse into small and smaller issues.

This loss of synthesis has a number of interesting and deleterious consequences. The curriculum which the ordinary student confronts appears like a cafeteria hodge-podge. He is asked to take so many courses in the humanities and he is unable to discern either before or after sampling a little something here and a little something there what it is he is supposed to get out of the humanities group requirements. This of course leads to the attitude of simply getting these requirements out of the way.

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[2] A very recent and penetrating statement in this regard by John Silbur, president of Boston University, is included as one of the appendices of this report.

Many humanities faculty members find it difficult, if not impossible, to explain to the rightfully inquiring student what poetry has to do with philosophy or how a course in art history is related to a course in theatre.

The loss of synthesis must and does result in the loss of goal. Without an awareness as to how humanistic disciplines relate to one another, what is common to them is thereby lost, with the consequence that what they can accomplish for the student is in turn blurred. With all this mention of loss, however, the real loser is the student.

The second major, or perhaps the most important, factor contributing to the decline of the humanities has been the introduction of quantification into humanistic disciplines. As Silbur bemoans:

> "Discipline after discipline has succumbed to the dogma that only the quantifiable is true. Classics departments have become covens for philological 'scientists.' Classicists who can do paleographical someersaults with every line of Euripides may understand less of the controlling moral terms of tragedy - timē, aretē, and ananke than the average guide to Greece. Students who have been taught to run computer checks on textual variants in Shakespeare . . . are unable to expound the human meaning of 'Ripeness is all' . . . Mathematical logic, semanties, and linguistic analysis have castrated philosophy . . . the majority of philosophy departments have comprised themselves with scientific subjects (which they teach amateurishly), with trivialistic rigor and fatuous clarity...
>
> The study of the past, once crucial to the humanities, is now by edict of professional historians a social science."

The net result of the introduction of the various forms of quantification into the humanities is first of all a movement away from appealing to whole persons of the student and to a purely intellectual appeal and, secondly to turn the student into a calculator, and cold one at that. Such simply is not humanistic education and while quanitification has its proper and necessary role to play in scientific education and research, its presence in the humanities is deadly and as deadening as a mother of the bride on her honeymoon.

It was in response to these two problems, fragmentation and quantification, that the HCC was conceived. A program, which was really much more traditional than contemporary humanistic education, was deemed necessary. A resurrection of emphasis on personal development, on affective as well as cognitive growth, on meaningfulness, and on moral and aesthetic sensitivity appeared essential.

Part II: Specific Aims of the HCC

The specific aims of the HCC were three: Personal Development, Disciplinary and Interdisciplinary. Enough has been said in the first part of this report to identify the meaning of personal development as an aim.

There were in the program six disciplines represented: Art, Classics, English, Music, Philosophy, and Speech (Theatre). While this program was interdisciplinary in character the faculty did not discount the value of the objectives which are normally pursued in the ordinary introductory courses offered by departments. In class sessions, therefore, students were introduced to the traditional problems of philosophy, to the conventions and the mechanisms of classical literature, to the structural analysis of music, and so forth.

The interdisciplinary dimension of the program was in direct response to the fragmentation problem described above in part I. Now there is a basic choice which one must make in creating an interdisciplinary program of studies. It can either be historically or thematically oriented. One may choose some century, say eighteenth century Europe, and examine the contributions of artists, philosophers and musicians, etc. during that period. Or, one can identify a number of themes such as perception and perspective, values, and meaning and examine what each of the disciplines involved in the program can offer with respect to each of the themes. The HCC chose the latter approach.

It then became the task of the faculty of the Cluster to specify what it wished the students to draw from this significant dimension of the program. In this regard the literature on interdisciplinary programs is not much help. The faculty, therefore, determined for itself the following five interdisciplinary objectives to be pursued by the students.

1. Thematic Synthesis: students were expected to relate what they learned in their discussion of a theme in one discipline with what they learned on that theme in another discipline, and to do so with all the disciplines.
2. Methodological Similarities: students were expected to discover the ways in which each of the disciplines were similar in their approach to a theme.
3. Methodological Dissimilarities: students were expected to discover the ways in which each of the disciplines were dissimilar in their approach to a theme.
4. Common Value Problems: students were expected to discover the role of value judgments and decision making in each of the disciplines, to become aware of the difficulties therein, and to discover how the disciplines in this respect are similar.
5. Cross Reference Criticism: students were expected to develop the ability to use what they learned in one discipline to support or criticize what they had learned in another discipline.

In pursuit of these aims the HCC employed what may be considered unusual pedogogical means. These means are captured by the words "cluster" and "projects."

Cluster is actually triadic in meaning. It refers to a group of three clusters. The HCC clustered or brought together the humanistic disciplines, the faculty and students, and the students in a residence hall.

Comment has already been made about the clustering of the disciplines. By clustering of the faculty and students is meant that the classroom was brought to the less formal setting of the dormitory lounge. The faculty not only conducted their academic affairs in the dorm but also socialized with the students in many ways, especially by eating meals with them. This kind of clustering was designed basically to cut down the barriers to communication and to build mutual trust between the faculty members and students.

The third clustering brought together all of the students in the program to live in one dormitory. This clustering was designed to allow students taking the same "subjects" to get to know each other, to facilitate communication between them and to foster cooperation between them on the various things the faculty required of them.

In short the clustering pedogogical techniques was employed to pursue the objectives of the HCC by building a living-learning community.

The last, somewhat unusual, pedogogical technique employed was the projects, referred to frequently within the HCC as doing the humanities in contrast to studying the humanities. Students were required to do a number of projects related to one or more of the disciplines. They could do so either individually or in groups. They could write poetry, act in a play, attempt an explicated definition of love, or design and paint a mural. These projects, moreover, were not considered by the faculty or by the students as a pleasure appendix to the program. They were of equal importance with the reading for and discussions in the classroom.

Through the projects the faculty sought a more intimate and personal experience of the humanities by the students. One's appreciation of poetry, for example, is considerably enhanced in experiencing the difficulty and joy in producing poem of one's own. The faculty desired to evoke a spirit of creativity. In short the faculty was employing the "learning by doing principle" and saw projects as an important way for students to approach each of the three general goals: personal development, disciplinary and interdisciplinary objectives.

Part III: Description

Planning

Initial planning for the 1973 session began immediately following completion of the 1972 session, with informal discussions concerning staff reaction to the programs and suggestions for changes to improve it. In addition, student suggestions were considered in order to provide a broad basis for revision. One evening meeting was held for these discussions and several ad hoc meetings between Richard Carpenter and Robert Goodwin.

Formal planning began during a two-week period in the summer when Carpenter and Goodwin conducted intensive sessions to work out the outline of a revised curriculum, negotiated with prospective new members of the staff, developed a schedule, made tentative plans in conjunction with the MAP staff for evaluation methods and objectives, and wrote the "Handy Guide Through the Cluster College." (See Appendix A.)

Further planning took place during the fall quarter, when weekly meetings of the staff were held to develop a detailed curriculum from the outline prepared in the summer, and to develop further the standards for evaluation. At this time, complete syllabi for each discipline were discussed and completed, texts were chosen, and information exchanged as to how the different members of the staff planned to treat each theme from the perspective of the various disciplines. The implications of the themes were thoroughly discussed so that each staff member was clear as to the intent, the ways in which the themes were interrelated, and their relation to the overall theme of "Outreach." These meetings also served to acquaint the new members of the staff, Burton Beerman and Richard Hebein, with the rationale and methods of the HCC, and to build the kind of working organization necessary to the effective integration of teaching characteristic of the HCC.

It should be emphasized that such careful and detailed planning was necessitated by the nature of the program as an experiment wherein both objectives and methods are under continuing scrutiny, and by the complex system which the HCC is, combining all the components of students' learning into a single entity. Unlike the usual planning for a "course," conducted by a single professor according to his individual objectives and concepts, the HCC demands the integration of a very large number of factors, most of which become new because of their new configurations. Additionally, the HCC is obligated to study its objectives and the methods designed to implement them in order to justify the expenditure of time, money, and energy which goes into this enterprise. In order to do this properly, very thoughtful planning, long lead times, and flexibility are absolute requisites. Although the directors and staff had the benefit of previous experience in running through the program once, they still found the planning arduous and highly problem-filled. Following suggestions both from students and the 1972 staff, making changes in the themes, the amount of emphasis on the various components, scheduling, grading practices, evaluation procedures, and other aspects of the program, the staff has yet discovered need for still further and continuing changes in order to make the program as effective as it should be. Planning is of the very essence in such experimental programs as the HCC.

Following this general planning, it was agreed that major changes must be avoided while the program was in process for 1973, so that the relationship between objectives and methods would not be confused. Minor changes, sometimes of considerable import, were, however, welcomed as ways of carrying out the continuing inventory. The most important of these formative changes were in the area of scheduling, where several shifts in procedure were carried out as it became clear that the original plans had not anticipated one or another difficulty. The most constant change of this sort was the scheduling and re-scheduling of events and student presentations of projects, both of which crowded the last three weeks of the session. Future general planning will have to work out means to alleviate this scheduling crush.

One further aspect of planning was in connection with evaluation, and was necessitated by the charge to the program from the Academic Council that it be evaluated, and by its relationship to MAP. This planning began in the summer with conferences between the co-directors and the MAP staff, especially Jim Litwin. These plans were further refined in the fall with meetings between Litwin and the faculty in order to establish the objectives of the program and consider how discipline tests might be set up. During the fall quarter weekly meetings were held between Litwin, Dr. Bernard Rabin (as a consultant), and the co-directors, to discuss objectives, the design of various instruments which might be used to evaluate, and the scheduling of the pre- and post-tests. (This matter is discussed more completely under "Objective Evaluation," below.)

Curriculum

At the outset of discussing the curriculum, it should be made clear that the HCC faculty does not regard the usual division of student activities into "curricular" and "extra-curricular" as valid in regard to the program. As a matter of fact, to assess and understand the program adequately, it is necessary for the observer to realize that the basic concept of the HCC is that it is a total learning experience, so that the usual view of certain activities being authentically academic while others are in the realm of recreation or entertainment is a hindrance to comprehending what goes on in a program where the various components are "clustered," as they have been described in the "Rationale: of this report. From the perspective of the HCC faculty even parties and other gatherings are part of the curriculum, where learning takes place, usually in an unstructured manner but occasionally in clear support of the more structured activities. For example, the field trip to the Toledo Museum might be viewed as an enjoyable experience, which it was, but it was also an educational one, wherein students got first-hand information about the art which they were studying in their class sessions. More spectacularly, the Greek Dinner and the French picnic (with folk songs, cheeses, and French bread) were both of the nature of parties, but were specifically designed to bring students closer to an appreciation of different cultures, from the inside, as it were. A trip to Greenfield Village served to deepen the experience with contemporary American culture, which was the principal subject-matter for the study of the various arts in the program - modern art, music, and poetry. By comparing aspects of twentieth century culture with those of the nineteenth century American village, students could discern differences in attitude and outlook. Attendance at various events, such as the National Theatre of the Deaf, provided students with immediate and direct experience of the theatre, to strengthen and supplement the studies in the classroom; while actual participation in the University Opera brought to life for over forty students the nature of musical theatre.

It may nevertheless be pointed out that the specific intellectual content of the program was certainly "respectable," even in the most restricted sense, as a perusal of the syllabi and other material in the Appendix should show. Students read and discussed poems as they would in an introductory course in English; they were instructed in the principles of Art, including a strong historical emphasis on the development of modern art; they were posed difficult philosophical questions concerning the role of such matters as work and play in human life. They read a number of plays, and were asked to probe deeply both into the problems of theatrical production with John Gielgud directing Richard Burton in Hamlet, and in analyzing the moral and metaphysical problems posed by Waiting for Godot. They were introduced to the structural principles of music and to the nature of classic literature, including both Greek myths and Homer's Odyssey. Although the commitment of the HCC is to a total learning environment and experience, this does not all imply that intellectual experience is not considered integral to that totality.

The curriculum is thus best described as a system involving differing configurations of activities, of a more or less structured nature. The class sessions are usually the most structured of these configurations, although not always and necessarily so, for a class session involving writing a group poem is probably less formally disciplined than a play rehearsal, or the steps involved in planning and painting a mural. Trips and projects are ordinarily less structured, at least they afford more leeway for independent and individualized activity, although a guided trip through Greenfield Village contains a wealth of historical and social information. Attendance at events, informal conferences, bull sessions are the least structured, but should not for this reason be considered less vital than class sessions: they are not merely the frosting on the cake because they are less regimented. We might, in order to clarify this fundamental tenet of the HCC, invoke a religious concept, saying that the HCC is "trinitarian" in that it has three aspects: class sessions, projects, and events, which constitute a single entity, the "cluster" program.

Although the basic program design was not significantly changed in the second session of the cluster, a number of modifications were instituted, particularly in the class aspect. Instead of the overall topic of study for the class sessions being Values, the subject for 1973 was entitled "Outreach," because this concept seemed to relate better to the major objective of human development. As this concept was explored in the planning sessions, it was apparent that a sequenced series of sub-topics (the "themes") would also lead to better interdisciplinary integration. The five themes that were finally developed were: Perception and Perspective, Values, Doing, Growth, and Meaning. The first two and the last two themes were designed to be oriented around the middle member of the series, which served as an active illustration of the implications of the themes which preceded and followed. (Since these themes are explained in detail in Appendix A, it is not necessary to go further with them here.)

It should be noted, however, that the revised themes did actually work better as a sequence than did those for the 1972 session. Perception led naturally to consideration of the ways in which perspectives, with their built-in valuing systems, affect modes of perceiving. Values were seen to be operative in changing perspectives. "Doing" or acting, brought about changes in perspectives and perceptions. Growth is the outcome of changes in values, perspectives, and perceptions; while meaning is the end result of reaching out to new experiences, and circles back to make significant the preceding processes.

The middle theme was the most conspicuous departure from the 1972 program, where "doing" was a presumed component, evident in the projects and sometimes in events, but not specifically part of the class sessions. Since we have consistently maintained that "doing the humanities" is as important as "studying the humanities," it was appropriate, we felt, to build this point of view into the program. Too much of the educational process consists of passive reception of information, including a great deal of imposed physical passivity. Accepting as we do the postulate that human beings are wholes whose physical nature is integral to their intellectual and emotive processes, we wished to provide as much directed activity as possible, to help in the integration of humanistic studies with the rest of students' lives. The "doing" theme, which involved such activities as writing group poems, writing myths, composing music, and creating improvisatory dramatic sketches from news articles, was, according to student critiques of the HCC, the most effective theme of the five, and undoubtedly should be refined and elaborated another year.

Another modification in the class sessions was from the format in 1972 of three open-ended sessions per week to a more structured schedule of five two-hour sessions per week. As in the 1972 program, the classes rotated from one discipline to another throughout the week, for example, from literature, to theatre, to philosophy, to classics, to art. But for this year's program they met with each instructor twice for each theme instead of once. Art and Music presented a special problem, because of the need for presenting examples, slides and tapes, preparatory to discussions. The modification made for these disciplines was to schedule sessions on alternate Sundays for the whole cluster, followed by discussions through the week. This plan was deemed unsatisfactory after several weeks, and was further revised, as is explained in "Scheduling," below.

A further modification of the program resulted from two factors: our inability to secure an instructor from History to replace Mike Moore, and our desire to provide greater cultural diversity, since the prime focus of the subject matter was on modern American culture. Both these situations were resolved by securing Richard Hebein, Classics, to give a perspective on Greek and Roman culture and by arranging for a series of Thursday evening lectures on French culture, handled by Michael and Lenita Locey of the French Department.

Although both of these changes had their good points, they also had problems. It was difficult for Dr. Hebein to correlate his material with the themes in the same fashion as the other disciplines were correlated, partly because the initial planning of themes had not anticipated Classics as part of the curriculum, and partly because of the basic differences in outlook of ancient and modern cultures. The students testified that they much enjoyed reading the classics, especially the myths, but could see little connection with the rest of the program.

The French lectures were also less than a complete success, although a number of students enjoyed them also. The co-directors were undoubtedly in large measure responsible for this lack of success, because they had not specifically guided the lecturers in the topics they should take up, preferring to leave this to their own decision. As a result, the first lecture fell flat, as too academic, and to compensate, the other lectures were made more entertaining and less intellectual than they probably should have been. We do not mean to say that they were completely unfruitful, because many concepts concerning French culture were effectively conveyed to the students. But this experiment should be assessed for ways in which it can be made more systematic another year.

As a result of student recommendations, the format for the second aspect of the curriculum, the projects, was considerably modified for 1973. The students in 1972 were encouraged to try their hand at a variety of projects, preferably representing different disciplines, but no specific number of kind of projects was required. As a result, some students worked in only one or two areas, while other scattered their efforts in a number of minor projects. For 1973 this was changed by requiring all students to complete five "mini-projects" representing five of the disciplines, and one major project. The mini-projects were to be done in the first five weeks, the major in the final four weeks. In some respects this plan worked well, in that most students were necessarily exposed to doing the humanities in areas where they had not had such experience before. In other respects, the arrangement had flaws, since many students did not do their mini-projects at a pace of about one per week during the first half of the quarter but hurried through them for the deadline, while others had problems with their major projects because they did not feel expert enough in any single area to work on it for four weeks.

Nonetheless, most students did have a broad contact with the problems of creative activity in the humanities. They wrote a great deal of poetry, took part in several dramatic productions, made albums of photographs and poems, read in philosophy and classics, painted, performed original musical compositions, and participated in discussion projects. Among outstanding projects were four murals, two in Prout Lounge, adding accents to last years large mural, and two in the MAP office; several poetry anthologies, including a professionally printed book edited by Mark Berman and Allegra Pressey, included in the Appendix; a theatrical production of the Thurber Carnival; an experimental film; a slide-tape show on the HCC; photo essays and mixed media presentations; and participation in the opera Elixir of Love by students as supers, make-up crew, stage and properties crew, and so on. Largely as a result of their experiences with projects, several students are pursuing their interests in creative writing, theatre, and art.

Events for 1973 followed the same form as for 1972, alterations being due to the different events available on campus during the winter. All students were required to attend a certain number of events, for instance, two plays and two concerts, while other events were recommended and were attended by a portion of the student body. Among films which the students saw were the Japanese classic Rashomon, an HCC sponsored event; an HCC program of experimental films, including the very interesting Omega; Camus' The Stranger, in connection with the Camus festival; TV closed circuit films of Kurasawa's Throne of Blood and The Firebird; and a slide show and lecture on Camus' Algerian villages. Theatrical events included The School for Scandal, Antigone, A Streetcar Named Desire, and the opera Elixir of Love. Particularly significant among the required theatrical events was the production of The Epic of Gilgamesh by the National Theatre of the Deaf, which students found both fascinating and thought-provoking in the way it underlined the themes of Perception and Perspective, Growth, and Meaning. The required events in Art were a field trip to the Toledo Art Museum, which included a lecture given by a museum staff member as well as an afternoon looking at art; and two lecture-exhibits at the Gallery of the School of Art, one on Fibre by Max Linderman and the other on paintings of the age of architectural decoration in Bowling Green by Glenn Felch. Music required events were the Renaissance Concert and New Music Concert. Among recommended events connected with the disciplines were a number of poetry readings by students in the MFA creative writing program, readings by HCC students, and the field trip to the Henry Ford Museum and Greenfield Village.

Scheduling

Scheduling for the 1973 session was revised in accordance with the experiences of 1972, with changes in the class sessions most significant. The student body was initially divided into the same six groups as for 1972, but the meetings were staggered in a different fashion because of the change from three sessions each week to five. On any one day five faculty members met classes, with Burton Beerman and Virginia Magada teaching on alternate weeks so that they could prepare for their special music or art presentation on the following Sunday evening. Similarly, on any one day there were five classes meeting, so that an extra class, designated as "floating" was given the opportunity to attend the session of any other class. Students in 1972 had strongly recommended such a procedure so that they could have the benefit of meeting with other classes than the parent group to which they were assigned. After four weeks, however, it became apparent that the rotating, "floating" class was not working because students, feeling that their schedule was very demanding with five full classes a week, were not attending the other class on their day to "float." The student body was then divided into five classes, so that each had a scheduled class for each day. Simultaneously the classes were reshuffled so that the students would meet with other students than those they had been with previously, and this process was repeated at the beginning of each new theme period, every two weeks. During the sixth week, Burton Beerman and Virginia Magada decided that the original arrangement for their disciplines was defective in that they were seeing students too infrequently. They decided to team-teach their disciplines for the remainder of the program. This meant that all the students were seeing all the faculty five times each week, but in different groupings every other week, to avoid developing intellectual ruts as a result of talking day after day with the same group of people.

Events were also scheduled somewhat differently from 1972, with Carpenter and Goodwin making more specific plans during the summer, followed by still further designations during the fall. Schedules of concerts from the School of Music, play schedules from the School of Music, Arts showings, etc. were gathered and charted in the summer, reviewed during the fall, and firmed up the first part of the winter, with certain events indicated as "required" and others as "recommended." Inasmuch as other events came along while the HCC was in session, the scheduling became very complex, so that a master chart was constantly updated and revised by Virginia Magada. To add to this complexity, student projects which required presentation before an audience were included in the schedule, but the final two weeks of the quarter were crowded and hectic, especially for the faculty who had to attend a number of performances in order to assess them for grades. This aspect of the program should be reviewed for another year.

Grading

In order to emphasize that the Humanities Cluster is a total experience, rather than an accumulation of credits for discrete tasks accomplished, the faculty agreed to encourage students to register for S-U grades. It felt that this grading system would foster a feeling that the Humanities Cluster was different from the traditional arrangements of courses and credits in more than a mere reorganization of schedules and jobs to be done: that the entire spirit of the program was distinct and that the way to get full benefit from the program was not from the kinds of experiences students were accustomed to, and not to focus on grades but on the whole learning process. S-U grading system was not, however, required, because it was recognized that students should retain the option of choosing letter grades if they wished to do so, for a variety of reasons, ranging from the desire to raise a point average to plans for transfer to other institutions or eventual professional programs in medicine, law, and accounting. As it turned out, twenty-eight of the 105 students in the program chose letter grades, and the remainder were graded on an S-U basis.

The effectiveness of the general change to S-U grading is debatable, but student testimony and faculty observation indicate that it was on the whole a desirable departure from the traditional grading system. Students were more willing to tackle new areas of interest rather than choosing the familiar where they knew they could do well; there was less calculation of the kind of behavior needed to achieve a certain grade level; examinations and assignments were not seen as the principal concerns of a course rather than the kind of learning accomplished; the overall educational process became less of an anxious game with an eye on the score and more of a developmental process. On the other hand, it often proved to be difficult to get students to perform as consistently as possible, and an air of ease and joy in studying occasionally turned into an air of lackadaisical un-interest. It was also a source of both amazement and regret on the part of the faculty that some of the weaker students who should have elected S-U for all of the reasons given above had instead chosen letter grades, whereas some of the best students, who would ordinarily have achieved very high grades - even four-points - had elected S-U and could not be given credit for their unusual level of achievement. Nevertheless, a total assessment indicates that the emphasis on the total program and the de-emphasis of grades was eminently worthwhile in fostering the realization of the objectives of the program.

Living/Learning

Probably the most distinctive feature of the Humanities Cluster was the integration of academic with residence hall and other activities. In an effort to counteract the sense of anomie and depersonalization so often attributed to student experiences with large universities, the program was planned to create feelings of participation, community, and the integration of personal life interests with academic pursuits.

Studies of living/learning arrangements usually indicate that they have little impact on strictly academic achievement but are helpful in terms of emotional health and social development. The living/learning aspect of the Humanities Cluster would seem to bear out the latter part of this observation, because most students attest to the advantages of learning about other people and themselves as well as about purely academic matters. On the other hand, it may be argued that the means of measurement of academic achievement may be too oriented toward the traditional configurations of classroom and residence hall as separate entities, toward a concept of the dichotomous student, whose intellectual development has nothing to do with his personal and social development. Both faculty and students of the Cluster College attest to the inadequacy of the usual methods of assessing student growth in terms of the living/learning environment. Although students performed in academic matters at a reasonably high level - occasionally at a very high level - the real benefits of this aspect of the program were beyond and above their academic growth. Methods of assessing this aspect of the Humanities Cluster are being developed by the MAP staff, but the importance of the living/learning experience should not be underestimated because academic measurement is so much more familiar and commonly recognized.

Part IV: Personal Evaluation

I: Richard Carpenter

After two years of involvement in the Humanities Cluster, I am of the opinion that it is a valuable program and should be continued, expanded if possible and made a regular part of the curriculum, either as an independent unit or in conjunction with the MAP program. Although it certainly has its problems and drawbacks, of which more below, on an overall basis it has produced definitely beneficial results for some two hundred students, the very large majority of whom have found it the best experience of their education to date.

My observation of the student body is that they have on the whole moved in the direction of realizing the stated objectives of the program: human development, interdisciplinary, and, to a lesser extent, disciplinary. They have shown definite growth in their maturity, understanding, tolerance, and cooperativeness. Close faculty-student relationships have given them better insight into the role of the faculty in their education: they look on the faculty much less as policemen and judges and much more as guides and mentors. (Their perspective on us is closer to the way in which an Englishman views a London bobby than to the way a ghetto dweller views a New York cop.) Many of them have demonstrated creative ability and independence which we do not often credit freshmen and sophomores with possessing. As a matter of fact, my experience in the Humanities Cluster indicates to me that we are usually guilty of selling lower-division students short because they do not measure up to our predetermined standards of academic behavior; whereas, given the opportunity to demonstrate their capacities, working more freely though still with guidance, they can frequently come up with really admirable accomplsihments. Such would be the murals in Prout Lounge, the poems written by some students, and theatrical performances.

The thematic arrangement of the curriculum and the constant cross-reference among the disciplines have given students in the Humanities Cluster a much better sense of the interrelatedness of the humanities than I have observed among students taking the traditional program of courses in the humanistic disciplines. They have a better feel of the common emphases, especially on values and the subjective, shared by the humanities. And frequently they can explicitly point to ways in which concepts taken up in one disciplines aid in the appreciation and understanding of another disciplines. To discover genuinely common interests and methodologies among the humanities is less easy, because humanists themselves have found this a truly tough nut to crack; and until such time as they can arrive at a common body of principles, we must expect that the interrelatedness of these studies will be rather vague and amorphous, a faith and feeling rather than an exact statement or manifesto for the humanities. Still, students persistently testify to their possession of such feelings: they have a "sense of the humanities," which may, indeed, be what the study of art and literature and philosophy are supposed to accomplish.

In disciplinary terms, I think that the Humanities Cluster has further to go to achieve its objective. The thematic approach is effective in terms of human development and interdisciplinary insights in inverse ratio to its effectiveness in instruction in the disciplines. The major difficulty here is in trying to teach the principles of a discipline at the same time that we are trying to do two other important tasks well. More thought needs to be given to the problem of arriving at the essential principles of the various disciplines and seeing how they can be communicated while we are also working toward increased human development and interdisciplinary understanding. I think that quite possibly students have come away from the Humanities Cluster with quite as clear an understanding of the principles of poetry or art as they would get in a traditional course sequence, but more could be achieved in this direction. The important thing is to get at the principles and working with them rather than trying to convey information, as is usually done in the traditional programs.

As far as the faculty is concerned, my evaluation is ambivalent, in the root sense of the word. On the positive side, the experience of teaching in the Cluster College has been invaluable in several respects. The development of new perspectives on ways of teaching the humanities and on teaching in general; the insights into the possibilities of combining the study of literature with the practice of writing; the constant interaction with students and the establishment of warm personal relationships as a consequence; the realization of the potentialities and capacities of the humble freshman for a teacher who has spent most of the last decade with graduate students and upper-division English majors; the opportunities to work closely with teachers from other areas each of them with their special knowledge and perspectives - all of these were of great benefit. After twenty-five years of university teaching I found that the stimulation and the challenge of the cluster concept were especially fruitful.

On the other hand, the negative side, I have found the second year of the Humanities Cluster less exhilirating and more exhausting than I did the first. Perhaps this is simply due to the gloss wearing off, but I feel that more of my frustration comes from the program itself than from a low tolerance for repetition on my part. The principal reason for the problem with the program seems to me to be in a lack of enthusiasm for learning on the part of the students, especially notable in English, where they have had twelve years or more of instruction, as opposed to disciplines like Theatre, where there is the excitement of new discoveries. It was a constant challenge to find something in which the class/clan sessions would take any genuine interest, and usually ended up by my devising some sort of game or project to seduce the students into learning something about poetry or prose. And part of this problem lay in our design of the curriculum on the basis of themes, which prevented, or at least constrained, me from pursuing the principles of literature as I would have preferred to do. If I had been teaching just literature, instead of trying to relate it explicitly to the various themes, I could have constructed intrinsic "games" based on the poetry or fiction itself and providing their own interest.

Another source of frustration was in my feeling that I was working at my lowest potential for instruction in English, that as a trained specialist I was unable to use my knowledge in any way that would make me more effective than a graduate assistant from the English Department who had some experience and interest in innovative teaching. This probably is an unjustified feeling on my part, because the experience and interest in teaching of a new faculty member may be less effective than that of an old hand in the field, but it did bother me.

A third problem camefrom the amount of time necessary in order to do a good job in the Cluster. The faculty cheerfully accepted this total commitment, and believes that it is worth the effort in student response, but it does mean that for a major part of the quarter one is unable to engage in anything but the program, at least in any effective way. I was more than willing to do this for two years, but by the end of this past session I felt that I would not want to continue such a commitment indefinitely. The principle of rotation of the Humanities Cluster seems even more valid after this year's experience than it did in 1972.

To generalize from these subjective impressions: future planning should take into account the need for more systematic instruction in the principles of the various disciplines. The rationale should be :not information but understanding." Imitating the traditional course content in the various disciplines will result only in watered-down imitations, but there is no reason why we cannot find ways of operating so that the principles can be clearly and explicitly formulated. Such a procedure might even mean that the interrelationships of the disciplines might become more clear and explicit. Also ways of teaching subjects already over-familiar to students, like English and History, should be worked out in conjunction with the general curriculum. The greatest success in this direction came this year from having students write poetry, as contrasted with merely studying it, and more could be done in this way, I believe. In short, the disciplinary aspect of the program needs to be made as effective as the human development and interdisciplinary, if that is possible, and I believe it is.

Concerning time: the faculty needs to find ways of decreasing the amount of time put into the program, especially for attending events and observing projects. This could be done either by a rotation system for this phase of the program or cutting back on the number of events and projects. I suspect that we have overstressed these two phases of the curriculum, and that they should be brought back into line with the class/clan.

I can see that I have slipped into making Recommendations, so I shall continue in that direction: (1) In connection with my comments on disciplinary principles, above, we should think about other configurations of the curriculum, some ways of providing instruction in principles either integrated with themes quite clearly or preparatory to taking up themes, or running parallel with the themes. (2) Perhaps we should re-think the thematic approach. It might be a good idea to try some combination of the chronological and thematic, especially if we were to concentrate on a period, such as the modern period, and see what topics might grow out of it. It also might be wise to get earlier input from the rest of the faculty into the planning of the curriculum, so that one type of interest (the literary/philosophical, for example) does not dominate the picture. (3) Class participation should be made explicitly part of the grade, even for S-U students, since it proved so difficult to get cooperation in this phase of the program from so many students. (4) (4) Projects should somehow be more closely tied in with the class/clan work. (5) Events should be followed up with discussions integrated with the rest of the program; when possible, events should be scheduled so that they coincide with the topics being discussed that week.

General recommendation: Since staffing is an ever-present and crucial problem, more administrative support is absolutely necessary, both in eliciting the cooperation of departments and in instituting a systematic, and sufficient, reward system for working in the Humanities Cluster. The increase in work-load plus the disadvantages inherent in working outside a department, means that only the most devoted and idealistic faculty members are likely to be interested in the program, and then not for long.

II: Robert Goodwin

Appraisal of the HCC must be done by keeping constantly in mind that it was an experiment in teaching and that students were the primary focal point. In my opinion HCC has proven itself to be a valuable teaching program since students clearly appeared to benefit from it.

In emphasizing its experimental nature I imply that the program was different from the usual course of studies in the humanities and that some, within the academic community, react quite negatively to any departure from the usual. If this negative reaction implies that what we usually do and the way we are doing it is the only way or the best way of attaining academic excellence then I must conclude that the negative reaction is based on naivete, dogmatism and a lack of realism.

The faculty of the HCC confronted the plight of the humanities, identified its problems (as described above) and concluded to the fact that students were being short changed. The humanities, we thought, could offer much more to the students in terms of their aspirations for development as human beings and even in terms of their money. And the former is the rub. In higher education generally and in humanistic education in particular the problem is how we as educators see the student. Do we see him or her as a mind or as a person? If as a mind the humanities will continue to deteriorate; if, as a person, the humanities can be revitalized. If there was one major principle operative in the HCC it was this - each student is a person in need and desirous of growth in ideas, perspectives, moral and aesthetic sensitivity, awareness, and concern.

Did we succeed? On the whole I am compelled to say yes. Is this a claim that Bowling Green now has 105 more fully matured human beings? Obviously not. It is a claim, though, that on the whole (we did have exception) the students who went through the program are more alive intellectually, more sensitive morally and aesthetically, more aware and concerned about themselves and others than their counterparts who have passed through the usual humanities group requirements, and whom I have observed during the past 20 years of teaching.

If asked on what basis I make that subjective judgement, I'd mention just two out of the many that could be mentioned: the excitement that pervaded the students and the students' poetry.

For anyone associated with the program (faculty, student or any outsider who took the trouble to visit) Prout Hall during the past winter quarter was a center of excitement. Observation showed that the students and faculty were actively and intensely engaged in something significant. Fundamental ideas were discussed, in the classroom, yes; but these discussions continued in the hallways, in the cafeteria, in the student rooms. Students were engaged in doing things - projects associated with the disciplines. The feeling of belonging to a community with a common learning goal was exciting. The atmosphere was one wherein students and faculty appeared to have awakened to something important. The excitement itself was revelatory.

The students' poetry was also revealing. It showed great depth of concern, a preceptive awareness, a serious search for meaning and great insight into the dilemma of being human. Such characteristics I normally (and I could be wrong) do not associate with young freshmen. Upon this and on the basis of excitement I believe I can claim that many students became to some degree more humane and civil than did students involved in the usual humanities program of studies.

While this appraisal should properly center on the effectiveness of the HCC on students, some mention should be made on its effects on the faculty.

My observations appear to tell me that the faculty derived two important benefits from the program. First it is clear that to work with people outside one's discipline is an extremely beneficial experience. It tends to widen perspectives and to increase the appreciation for what people are doing and can do in other academic areas. Secondly, the warm, interested and vital response of students generally (again there were exceptions) tended to motivate the faculty to dig deeper, work harder, offer generously their time and energy, and finally to engage in experimentation in creative teaching techniques - just to do a better job. The faculty was in varying degrees excited and exhausted by their involvement in the program.

I would not be honest without at least mentioning two major drawbacks of the program.

In the area of disciplinary objectives, those objectives which are normally pursued in the ordinary introductory humanities courses, the program was clearly weak. This is not to say that the philosopher, for example, failed completely to have the students become aware of the major philosophical problems along with opinions about them and the means employed to resolve them. Th some degree this was done but not to the extent that it is normally done in a Philosophy 101 Class. Given the thematic interdisciplinary approach of the Cluster, it is very difficult and perhaps impossible to attain fully the disciplinary objectives along with the interdisciplinary and personal development objectives. I am inclined to say difficult rather than impossible, and that further planning in this area by faculty before the next HCC is important and necessary.

The second drawback concerns the faculty. A faculty members participation in the Cluster is expensive to him. Basically a faculty member who teaches for one quarter in the HCC is drawn away from his department for more than a third of the academic year. Prior planning takes time, energy, and attention and teaching in the program is more than a full time occupation. The consequence of this is that the department from which the faculty member was "borrowed" frequently views his participation in Cluster as not being a contribution to the well-being or development of his department. Put simply the effect of this shows up at contract time. The operative, in my opinion, highly questionable assumption here is that a faculty member works for a department not for the University and, hence, contributions to the University or to students outside the department is not genuine faculty service and therefore not subject to reward.

Ultimately the student is again the loser in such circumstances. If the normal programs can be improved through experimental teaching programs, and if faculty members are discouraged from participation in them through the reward system, faculty members will not participate, experimentation will flounder, and consequently students will not benefit.

Such are the two major drawbacks which I see in the HCC. Layed in conjunction with benefits derived by students and faculty the credits outweigh the debits. And there is no doubt that the program can be improved. Consequently it is my considered opinion that the program should be continued and finally made a permanent feature within the College of Arts & Sciences.

I have some further more technical recommendations which will be incorporated in the recommendations portion of this report below.

Evaluative Research*

This section reports on the effort of the faculty of the Humanities Cluster College to provide a more objective evaluation of the program. It represents an attempt to investigate the possibilities of placing the Humanities Cluster College in a context in which some conclusions might be drawn about the types of achievements it produced (or failed to produce).

In order to examine its efforts, the faculty generally utilized a pre and post-test design. Tests or questionnaires were given at the beginning of the cluster and again at the end of the cluster. In several instances where control groups were available for comparative

these areas.

In the area of personality development, the Personal Orientation Inventory (POI), and the Bowling Green Values Questionnaire were used. While the POI has gained considerable respect as a measure of personal orientations based on Maslowian theory, the values questionnaire was an experimental instrument developed by the MAP Office.

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*This section was written by James L. Litwin, Assistant to the Director of MAP for Development and Evaluation.

The second area of testing involved each of the six disciplines in the humanities cluster. Each of the faculty designed a pre and post-test for this purpose. These tests were diverse and ranged from simple short answer types to essay responses.

In the interdisciplinary area the "sumique" was used. The sumique asks students to focus on the themes used in the Humanities Cluster College. Students wrote five sumiques during the quarter. The notion was to examine the sumiques for increases in interdisciplinary insights.

It cannot be emphasized too much that the sumique and the great majority of the above tests and questionnaires were developmental in nature. Many of the standardized instruments which would have been useful were not found in the marketplace. A separate questionnaire to be completed by students was generated in the MAP Office. This questionnaire was intended to be useful in illustrating the type of environmental differences which students in the Humanities Cluster experienced when compared to students in other programs.

Subjects

Of the 105 students who participated in the Humanities Cluster College, the great majority were from the Modular Achievement Program (95%).

Two other groups of students were used for comparative purposes. One group constituted the Humanities Coordinated Quarter, an integrated set of courses in the humanities with a common seminar. There were 41 students in this group, 39 of whom were in MAP. The other comparative group was to be somewhat larger and drawn from members of the MAP population who were taking neither the Cluster nor the Coordinated Quarter. They were called the Self-Structured group. However only 17 of these students showed up at the testing sessions (both the Cluster and Quarter students took the various instruments at regularly scheduled class sessions).

The students in all three groups (Cluster, Coordinated Quarter, and Self-Structured) were second-quarter freshmen at the university.

Procedure

Students in all three groups took the Personal Orientation Inventory (POI) and the Values Questionnaire at the beginning and end of the quarter. All students also completed the evaluation questionnaire at the end of the quarter.

Students in the Cluster College completed the six disciplinary tests (usually an hour each) at the beginning and end of the quarter also. Since it appeared unreasonable to ask other students to take all of these tests, a decision was made to ask students in the Coordinated Quarter to take only the English Disciplinary test since all students in the Quarter were taking an English Literature course.

Analysis

Simple data description techniques were used to examine the data. No elaborate analysis was conducted because of the developmental nature of the majority of the instruments. The single exception to this rule was the Personal Orientation Inventory, as it seemed this was a more reliable instrument and had been used in similar studies. The differences in mean scores on this instrument on the post-test were examined using analysis of covariance which adjusts for initial differences on the pre-test.

Findings

The results of the various measurements are reported under headings for each of the three areas of evaluation used in the research and a fourth area which reports on the results of the evaluation questionnaire.

Personality Development

The Personal Orientation Inventory (POI) was used to measure changes in the personality of the student in the Humanities Cluster. It is an inventory for the measurement of self-actualization - an idea developed by Abraham Maslow in recent years. According to Maslow a self-actualized person is one who is more fully functioning and lives a much more enriched life than does the average person. Such an individual is seen as developing and utilizing all of his unique capabilities or potentialities. The POI consists of 150 two choice comparative value and behavior judgments. The items are scored twice. First for two basic scales of personal orientation, time competence and inner/outer directedness. It is scored a second time for ten sub-scales each of which measures a conceptually important element of self-actualization. The instrument has been used successfully with both high school students and undergraduates in college. Both the major scales and the sub-scales are listed on the following page along with a description of what they are intended to measure.

The POI manual reports the reliability of the time competence scale to be .71, the reliability of the inner directed/outer directed scale to be .84; the reliability figures for the ten sub-scales have a range of .55 to .84. It is quite clear that the author of the POI, Everett Shostrom, places greater confidence in the two major scales than he does in the ten sub-scales.

PERSONAL ORIENTATION INVENTORY

Scale (Items)	Description
1. Time Competence (23)	Measures degree to which one is "present" oriented.
2. Outer/Inner Directedness (127)	Measures whether reactivity orientation is basically toward others or self.
3. Self-Actualizing Value (26)	Measures affirmation of a primary value of self-actualizing people.
4. Existentiality (32)	Measures ability to situationally or existentially react without rigid adherence to principles.
5. Feeling Reactivity (23)	Measures sensitivity of responsiveness to one's own needs and feelings.
6. Spontaneity (18)	Measures freedom to react spontaneously or to be oneself.
7. Self Regard (16)	Measures affirmation of self because of worth or strength.
8. Self Acceptance (26)	Measures affirmation or acceptance of self in spite of weaknesses or deficiencies.
9. Nature of Man (16)	Measures degree of the constructive view of the nature of man, masculinity, femininity.
10. Synergy (9)	Measures ability to be synergistic, to transcend dichotomies.
11. Acceptance of Aggression (25)	Measures ability to accept one's natural aggressiveness as opposed to defensiveness, denial, and repression of aggression.
12. Capacity for Intimate Contact (28)	Measures ability to develop contactful intimate relationships with other human beings, unencumbered by expectations and obligations.

The POI was administered to students in all three groups. The mean scores for all three groups are included in Table 1 (A = Mean on the pre-test; B = Mean on the post-test). Analysis of covariance was run between the Cluster and the Quarter students. Self-Structured students were not included in this analysis because of the small sample (17).

Several things become obvious when one examines the POI data. It becomes clear from examining the mean scores on the pre-test that students in the Humanities Cluster generally started higher on the scales intended to measure their degree of self-actualization than did students in the Coordinated Quarter and the Self-Structured students. This was the case in 21 of the 24 comparisons to be made. It should also be pointed out that when we examined the post scores of the Cluster students we found that in comparison to a national sample of 2,067 entering freshmen, all of the Humanities Cluster students scored at least at the above 75th percentile on all scales. In five instances scores were at the 90th percentile or above. This would suggest that in general many of these students, according to the POI, were self-actualizers to begin with.

Examining the data in terms of change scores one finds that students in the Humanities Cluster increased their scores on each of the scales, but only in four of the twelve scales were the raw score increases greater than the raw score increases of both of the control groups.

When examining the change scores between the Cluster and Coordinated Quarter students, one finds that in seven instances the scores were greater than the increases in the Humanities Quarter students. Analysis of covariance shows that students in the Humanities Cluster scored significantly

TABLE 1 : Means and Change Scores for the POI

Scales	Cluster (change) (n=88)	Quarter (change) (n=33)	Self-Structured (change) (n=17)
1. Time Competence	A. 17.63	17.18	16.58
	B. 17.94 (+.31)	*16.66 (-.52)	16.76 (+.18)
2. Inner/Outer Directed	A. 81.20	84.81	82.58
	B. 89.17 (+1.97)	87.39 (+2.58)	85.23 (+2.65)
3. Self-Actualizing Value	A. 20.34	19.81	18.94
	B. 20.45 (+.09)	20.00 (+.19)	19.99 (+1.05)
4. Existentiality	A. 22.13	21.27	20.35
	B. 22.36 (+.23)	22.54 (+1.27)	22.47 (+2.12)
5. Feeling Reactivity	A. 16.42	16.84	15.94
	B. 16.44 (+.02)	16.54 (-.30)	16.00 (+.06)
6. Spontaneity	A. 13.32	12.78	11.82
	B. 13.56 (+.24)	12.87 (+.09)	12.52 (+.70)

* p = .05

		Cluster (change)	Quarter (change)	Self-Structured (change)
7. Self Regard	A.	12.39	12.03	10.94
	B.	12.60 (+.20)	12.36 (+.33)	11.29 (+.35)
8. Self Acceptance	A.	16.39	15.51	15.75
	B.	17.94 (+1.55)	16.57 (+1.06)	15.52 (-.18)
9. Nature of Man	A.	12.13	11.36	11.64
	B.	12.65 (+.52)	11.63 (+.27)	12.00 (+.36)
10. Synergy	A.	7.01	7.00	7.05
	B.	7.25 (+.24)	7.18 (+.18)	7.64 (+.59)
11. Acceptance of Aggression	A.	16.39	16.39	16.17
	B.	16.59 (+.20)	16.45 (+.06)	16.05 (-.12)
12. Capacity for Intimate Contact	A.	18.69	18.12	17.29
	B.	19.32 (+.63)	18.81 (+.69)	18.11 (+.82)

higher only on one scale: time competence. The time competence scale measures the degree to which a person is oriented to the "present" as opposed to being fixed in the "past" or in the "ideal future."

In addition to the POI, the Humanities Cluster administered, on a pre and post basis, the Bowling Green Values Questionnaire. This questionnaire has been adapted from other sources by the MAP Office, and was administered at the beginning of the winter quarter and again at the end. Although nearly equal numbers completed the questionnaire in the pre and post-test in the Cluster (Pre-test N = 105, Post-test N = 105) and in the Coordinated Quarter (Pre-test N = 37, Post-test N = 39), there was a noticeable drop in the participation by students in the Self-Structured group (Pre-test N = 31, Post-test N = 18). In this questionnaire, students were asked to rate the importance which they attached to each of the values listed. The value could be rated on a scale from 1 (Not at all Important) to 5 (Of Crucial Importance).

Mean scores were computed for each value on the pre and post-test. These mean scores were then ranked to reflect the changes which occured in terms of the importance students attached to each value at the separate administrations. These means and rankings are reported in Tables 2a, 2b, and 2c.

It is clear that in the Cluster College several values changed positions. It should also be pointed out that while some concepts decreased in rank, they still maintained their initial mean score. For example, while Thoughtfulness was viewed as the top value on the pre-test, it descended to the fourth value on the post-test even though its mean score remained relatively the same. The two values that shifted most

TABLE 2a: Values Ranked in Descending Order by Mean for Humanities Cluster College.

PRETEST			POSTTEST		
	VALUE	MEAN		VALUE	MEAN
1.	Thoughtfulness	4.24	1.	Freedom	4.68
2.	Creativity	4.19	2.	Justice	4.34
3.	Justice	4.17	3.	Flexibility	4.31
4.	Flexibility	4.14	4.	Thoughtfulness	4.29
5.	Perceptiveness	4.10	5.	Creativity	4.29
6.	Sensory Awareness	3.99	6.	Sensory Awareness	4.22
7.	Participation	3.90	7.	Perceptiveness	4.15
8.	Perspective	3.76	8.	Participation	4.12
9.	Loyalty	3.70	9.	Altruism	4.05
10.	Idealism	3.44	10.	Perspective	3.95
11.	Freedom	3.40	11.	Loyalty	3.85
12.	Spontaneity	3.40	12.	Spontaneity	3.67
13.	Planning	3.38	13.	Planning	3.50
14.	Organization	3.30	14.	Organization	3.46
15.	Calculation	3.15	15.	Idealism	3.44
16.	Moderation	3.15	16.	Self-sacrifice	3.24
17.	Self-sacrifice	3.08	17.	Calculation	3.21
18.	Spirituality	3.00	18.	Moderation	3.11
19.	Altruism	2.77	19.	Spirituality	2.94
20.	Obedience	2.70	20.	Obedience	2.78
21.	Reverence	2.66	21.	Prudence	2.62
22.	Mysticism	2.39	22.	Reverence	2.55
23.	Prudence	2.36	23.	Mysticism	2.43
24.	Tradition	2.15	24.	Tradition	2.15

TABLE 2b: Values Ranked in Descending Order by Mean for Humanities Coordinated Quarter

PRETEST			POSTTEST		
	VALUE	MEAN		VALUE	MEAN
1.	Freedom	4.70	1.	Freedom	4.54
2.	Thoughtfulness	4.35	2.	Thoughtfulness	4.31
3.	Justice	4.22	3.	Justice	4.28
4.	Creativity	4.22	4.	Sensory Awareness	4.26
5.	Flexibility	4.14	5.	Creativity	4.23
6.	Perceptiveness	4.08	6.	Perceptiveness	4.23
7.	Sensory Awareness	3.89	7.	Flexibility	4.21
8.	Perspective	3.87	8.	Perspective	3.87
9.	Participation	3.81	9.	Participation	3.87
10.	Altruism	3.73	10.	Altruism	3.80
11.	Idealism	3.62	11.	Spontaneity	3.62
12.	Spirituality	3.60	12.	Spirituality	3.62
13.	Loyalty	3.60	13.	Planning	3.59
14.	Spontaneity	3.43	14.	Loyalty	3.51
15.	Organization	3.41	15.	Idealism	3.49
16.	Planning	3.32	16.	Organization	3.41
17.	Moderation	3.32	17.	Moderation	3.31
18.	Self-sacrifice	3.11	18.	Self-sacrifice	3.23
19.	Obedience	2.97	19.	Calculation	3.15
20.	Reverence	2.95	20.	Reverence	3.13
21.	Calculation	2.92	21.	Prudence	2.92
22.	Prudence	2.84	22.	Obedience	2.87
23.	Tradition	2.38	23.	Mysticism	2.39
24.	Mysticism	2.27	24.	Tradition	2.31

TABLE 2c: Values Ranked in Descending Order by Means for Self-Structured Group

PRETEST			POSTTEST		
	VALUES	MEAN		VALUES	MEAN
1.	Freedom	4.42	1.	Justice	4.50
2.	Thoughtfulness	4.20	2.	Flexibility	4.39
3.	Flexibility	4.16	3.	Thoughtfulness	4.28
4.	Perceptiveness	4.07	4.	Freedom	4.22
5.	Sensory Awareness	4.00	5.	Creativity	4.17
6.	Justice	3.97	6.	Perceptiveness	4.11
7.	Participation	3.80	7.	Sensory Awareness	4.11
8.	Perspective	3.74	8.	Spirituality	4.05
9.	Creativity	3.74	9.	Loyalty	3.94
10.	Planning	3.74	10.	Perspective	3.83
11.	Loyalty	3.68	11.	Participation	3.83
12.	Organization	3.52	12.	Planning	3.83
13.	Spirituality	3.48	13.	Organization	3.72
14.	Idealism	3.29	14.	Spontaneity	3.56
15.	Calculation	3.26	15.	Idealism	3.39
16.	Self-sacrifice	3.19	16.	Obedience	3.33
17.	Spontaneity	3.16	17.	Moderation	3.28
18.	Moderation	3.00	18.	Calculation	3.22
19.	Obedience	3.00	19.	Altruism	3.11
20.	Reverence	2.97	20.	Reverence	3.11
21.	Prudence	2.58	21.	Self-sacrifice	3.11
22.	Altruism	2.39	22.	Prudence	2.50
23.	Mysticism	2.13	23.	Tradition	2.33
24.	Tradition	2.13	24.	Mysticism	2.28

were the concept of Freedom, which went from eleventh on the pre-test to first on the post-test, and Altruism, which went from 19th on the pre-test to 9th on the post-test, a shift of ten positions for both of these values. While these were the two most drastic shifts, many of the concepts in the middle ranges stayed there; and while the last five values shifted in order, they still remained the bottom five values. This set of values revolved around the notion of Tradition and Obedience.

Another phenomenon was noticeable in the data from the Humanities Coordinated Quarter: stability. The top three values maintained their position in the post-test. In this instance, the value of Freedom started at the top and ended at the top, although it declined somewhat in terms of mean value. Thoughtfulness and Justice also retained their leading positions. We find the same group of items revolving around Tradition, Obedience, and Reverence, at the bottom of this group, as we did in the Humanities Cluster.

When we look at the value changes in the Self-Structured group, we must remember that this group suffered a significant decline in the post-test administration. The concept of Freedom dropped from first position to fourth, while Justice climbed from sixth to first. This group showed significant internal shifting although no specific values changed quite as radically as values in the Cluster College. Movement of five positions for Justice and Self sacrifice were the maximum.

Disciplinary Achievements

Turning to the disciplinary examinations we note that each of the faculty designed their own pre and post-test. Although it would have been desirable in each instance to have a comparison group to take the pre and post-test, we were able to manage a reasonable control group in only one instance, the English disciplinary exam.

For the five exams which did not have a control group, nearly all of the students in the Humanities Cluster did participate in the pre and post-test procedure. The results of these exams are reported in Table 3.

TABLE 3: Mean Scores on Five Disciplinary Exams

	Pre	Post
Art	45.65 (n=99)	70.99 (n=104)
Classics	4.62 (n=101)	4.50 (m=94)
Music	19.08 (n=105)	38.82 (n=98)
Philosophy	13.12 (n=92)	22.74 (n=98)
Theatre	9.224 (n=98)	18.912 (n=102)

In Music and Theatre, students doubled their score, that is they did twice as well on the post-test as on the pre-test. In Art and Philosophy they did nearly as well, achieving large gains in both of these areas on the post-test. In all four of the above disciplines then, it would seem that students made real progress. The exception to this was in the

the area of Classics where mean scores on the Classics examination decreased. Given that it was possible only to achieve a maximum score of 5 on both the pre and post-test in Classics it would have been hard to perform better in this area since pre-test scores reflected a mean of 4.62.

Faculty attempted to utilize two forms of equal difficulty and the same coding procedures on the pre and post-test. No technical analyses were done on the reliability and validity of these instruments. Judgment of them would have to rely upon the ability of the faculty member to create equal forms of the examinations. All tests were coded in a blind fashion, that is, names were attached either to the back or on an inside cover of the booklets used so that faculty could not identify students with tests.

The English Disciplinary exam was given to all students in the Humanities Cluster and to all students in the Humanities Quarter. It asked students to respond to two poems in any fashion they thought appropriate. When a student responded in one of seven categories, designated by the instructor as important to mention in the analysis of these poems, he was then graded on a scale of one to four with four equal to an excellent response. These results are reported in Table 4. In the Cluster College increases were found in the mean scores on the seven categories. However, the number of responses in those categories vary tremendously from a low of 5 to a high of 88. Students in the Humanities Quarter also increased their raw scores, but the number of responses ranged from 0 in some cases to a high of 28 in others.

TABLE 4: Mean Scores on the Engish Disciplinary Exam

		Cluster (n=105)	Quarter (n=41)
Theme	A.	1.89 (n=79)	2.25 (n=28)
	B.	2.30 (n=88)	2.12 (n=25)
Structure	A.	2.00 (n=10)	1.50 (n=2)
	B.	3.09 (n=11)	2.50 (n=2)
Imagery	A.	1.92 (n=27)	1.54 (n=11)
	B.	2.85 (n=49)	2.33 (n=9)
Versification	A.	1.53 (n=45)	2.00 (n=1)
	B.	2.41 (n=55)	2.14 (n=7)
Diction	A.	2.80 (n=5)	- - (n=0)
	B.	3.21 (n=19)	2.0 (n=5)
Tone	A.	2.31 (n=16)	2.00 (n=4)
	B.	3.04 (n=42)	3.00 (n=4)
Evaluation	A.	1.93 (n=48)	1.81 (n=11)
	B.	2.75 (n=64)	2.33 (n=18)

Sumiques

In an attempt to examine the notion of interdisciplinary achievements, the Humanities faculty took each of the students thematic reports called sumiques and coded them on five different dimensions: Thematic Synthesis, Similarities, Dissimilarities, Common Value Problems, and Cross Reference Criticism. If a student made a response under one of these dimensions, it was then given a score ranging from one to four, four being excellent. Each faculty member coded the themes in his or her own clan (approximately 16 to 20 students). Two faculty members were able to keep complete sets of sumique data. These two data sets were combined in the analysis. We examined the results of the students' performance on the first sumique to the results on the fifth sumique for an increase or decrease in scores. It should be pointed out that, in all cases students received higher mean scores on the post-test than they did on the pre-test (sumique five vs. sumique one). What may be as important if not more important is the fact that when one examines the frequency of responses, they increase significantly for four areas on the coding sheets. This would suggest that students responded in some way to the interdisciplinary notion much more at the end of the quarter than they did at the beginning. The increases in number of responses is probably a better measure of success in conveying interdisciplinary notions to the student than the increases in raw scores. These results can be examined in Table 5.

TABLE 5: Results of Sumiques

Category	Sumique #1	Sumique #2
Thematic Synthesis	2.53 (n=30)	3.36 (n=33)
Similarities Method	2.53 (n=13)	3.12 (n=23)
Dissimilarities Method	2.83 (n=18)	3.43 (n=23)
Common Value Problems	2.40 (n=10)	3.29 (n=31)
Cross-Reference Criticism	2.58 (n=12)	3.66 (n=21)

Student Evaluation

Humanities Cluster administered a student evaluation form to all of its students as well as to the Humanities Coordinated Quarter and students in MAP who were self-structured.

The obvious differences between the experiences of the three groups should be mentioned briefly before turning to the questionnaire. The 105 students in the Humanities Cluster lived together and went to class together; they experienced the living-learning philosophy of the Humanities Cluster. Students in the Humanities Quarter took classes together, and may have had informal contact with other students but were in more of a traditional system of classes. The integration of their work revolved around the seminar they took in common. Students in the self-structured group had no particular common experience either in classes or in living arrangements. A nineteen-item questionnaire was constructed for the specific purpose of examining the notion that the differences between the three experiences would be reflected in students' responses to those environments. Mean scores on all of the items are reported in Table 6.

The students in the Humanities Cluster College felt that they had gained a sense of identity with an academic community and were part of a meaningful social group, more so than other students. They felt that they were treated with some importance and not as IBM cards. Faculty in the Humanities Cluster were reported as being more responsive to student needs, and they were seen more often outside of class. They were reported to emphasize creativity and the development of imagination in students to a greater degree than other students experienced. Students perceived both, the Cluster and the Quarter, as an intellectually stimulating environment.

As mentioned before, the attempt in the Humanities Cluster was to bring the six disciplines together, to focus on common problems, to help gain insights into themes that ran through the Humanities. This would seem to have been the case when students reported that the work which they did in one class often seemed related and helped them to understand work that they were doing in another class, more so than students in the Coordinated Quarter and Self-Structured programs reported this.

In terms of process, students in the Humanities Cluster felt that they were learning by "doing" and not by reading books. They spent more time in serious discussions and felt that they had more time for personal growth.

TABLE 6: Mean Scores on Evaluation Questionnaire

Item	Cluster (N=105)	Quarter (N=35)	Self-Structured (N=17)
1. I gained a sense of identity with an academic community.	1.7	2.1	2.5
2. I was treated as though I am of some importance as an individual.	1.5	2.0	2.4
3. I have been in an intellectually stimulating environment.	1.6	1.6	2.1
4. There has been ample time for personal growth.	1.5	2.9	2.5
5. I was treated as though I were an IBM card.	3.6	3.1	2.5
6. I was generally tense and anxious.	3.1	2.5	2.8
7. The work I did in different courses often seemed unrelated.	3.1	2.7	2.3
8. Faculty placed a great emphasis on creativity.	1.6	2.3	2.6
9. I often talked with faculty outside of a classroom setting.	2.0	2.3	3.1
10. What I learned in one class often helped me to understand what I was doing in another class.	1.7	2.1	2.4
11. Faculty placed a great emphasis on developing students intellectually.	2.3	2.1	2.3
12. I spent a lot of time in serious discussions with other students.	2.1	2.3	2.8
13. Most of what I learned was gained by reading books.	3.2	2.4	2.9
14. Faculty placed a great emphasis on developing imagination in students.	1.8	2.4	2.8

1 = Strongly Agree, 4 = Strongly Disagree

Item	Cluster (N=105)	Quarter (N=35)	Self-Structured (N=17)
15. I was provided with an opportunity for being part of a meaningful social group.	1.8	2.3	2.6
16. Faculty were responsive to the needs of students.	1.5	2.0	2.2
17. I found myself learning by actually 'doing' things.	1.4	2.3	2.4
18. Course content was the focus of faculty attention.	2.4	2.0	2.1
19. I was satisfied with my total experience.	1.5	2.3	2.4

1 = Strongly Agree, 4 = Strongly Disagree

Discussion

One has to be extremely careful in the interpretation of the "objective" evaluation of the Humanities Cluster. To the extent that the Humanities Cluster chose the instruments, wrote the examinations, administered them, and chose time and place, a number of "subjective" decisions were made in the implementation of this evaluation. Objective and subjective evaluation do not create a neat dichotomy. They merge into each other; at best, one can hope that they find a pattern that is representative of the continuum going from less objective to more objective. In this regard the Humanities Cluster faculty must be credited with having made a creditable effort.

Clearly this Humanities evaluation displaces a number of the weaknesses of the first evaluation report that was submitted last year. It is more comprehensive, it attempts to introduce controls for various facets, and it also attempted to create several useful measurement indices. All of these have to be viewed as positive developments in the evaluation efforts of the Humanities Cluster.

The data would suggest that surely the Humanities Cluster did create the type of environment and the types of differences between the environment in the Humanities Cluster and in other parts of the college that was intended. Some of the results of this might be reflected in the measured way that Humanities students reported changes in their value structures and increased their level of self-actualization.

If we are to put any faith in the instruments developed by the Humanities faculty we would have to believe that students increased significantly in their ability to look at themes in an interdisciplinary fashion. In specific disciplinary areas, it would seem they made real strides.

Obvious improvements need to be made in the instruments used by making them more reliable and valid. The entire testing process needs to be made less lengthy, and more comparative groups should be included.

In summary, the Humanities Cluster College objective evaluative data suggests that an academic program can successly provide students an environment where both their personal and intellectual growth can be facilitated. These results can be followed by more specific hypotheses in the future, but they should not be overlooked in the present.

Part VI: Recommendations

R. Goodwin

1. Themes have been too philosophically based. In establishing themes input from one of the arts is necessary.

2. Themes should be established with more extensive consideration given to disciplinary objectives.

3. No more than 120 students be admitted for six faculty members.

4. There is a definite need for a historian in the program.

5. A half a dozen or a dozen foreign students not necessarily in HCC and who would be willing to talk formally and informally to students of the HCC about their respective cultures be invited to reside in Prout Hall at least during the Winter Quarter.

6. If foreign culture lectures are continued the lectures should be coordinated with the themes by faculty planning. The choice of which foreign culture to be presented should be on a rotational basis.

7. To avoid bunching of presentations at the end of the program students should determine early in the quarter if they will need presentation time and be assigned a date which must be kept. Prescence of faculty at presentations also be on a rotational basis.

8. Efforts be made to invite faculty members and administrators from the Academic Council, from the College of Arts & Sciences, from the A & S Council, from the Humanities Council, and from represented departments to visit the HCC for a first-hand observation of the HCC in operation.

9. That common experiences well integrated with themes and disciplines be restored to the program. This should be decided upon well in advance of the winter quarter.

10. Work (written or otherwise) returned to students be accompanied by constructive criticism.

11. That counselors play a more active and frequent role in the Cluster, especially by way of offering in a more extensive and intensive way their understanding and experience in human relationships.

12. That a system of permission slips be used for student demands on the operating budget. The secretary can be used for this.

13. Grading system must be changed to avoid end of the quarter problems.

14. If possible all MAP students in Prout be housed together rather than be spread throughout the building.

Burton Beerman

1. The combined art-music seminars were successful. A rotational team-teaching situation for clans was suggested by students and I agree that it would be an exciting approach if well thought out.

2. Realizing the open structure of the cluster, I feel pressures should be placed upon the students to perform without them realizing it. Possibly a closer check of student activities by advisors would suffice.

3. Student work submitted should be reviewed by faculty and suggestion give in as many cases as possible. Many students felt that they worked hard on major and mini-projects and were just "checked off" without comment. I realize the factor of time, but maybe super organization is the answer to such a problem.

4. The themes frequently "got in the way." The students frequently felt that materials covered were significant but "not related to the theme." Perhaps a looser structure of small themes combining disciplines but over only the time span of a week or less. In reflection, the interdisciplinary factors of all S disciplines were forced.

Richard Hebein

First let me say that I heartily support the program, I think we attracted the more interesting students on campus and presented them with a program more interesting than the general curriculum.

I also like the freedom which the program allows the students to follow their intellectual inclinations. Yet the degree of freedom was, I felt, a bit too great for the somewhat passive students we had this quarter. I would favor a slightly more rigid implementation of the program -- presuming, of course, that it is possible to predict what next year's students will be like. From the point of view of pure mechanics, we have to work out a better system for monitoring the choice, progress, completion and grading of the projects, keeping in mind that the grader is not necessarily the adviser who records the grade. Although I hesitate to suggest it, I think we should devise some form to handle this.

I also think that the post-tests should count toward the student's grade. I realize that this is somewhat contrary to the philosophy of the program, but outsiders will compare the factual knowledge our students have incidentally learned to what students in the general curriculum have learned under the threat of a grade. I suggest that this be reconsidered.

Virginia Magada

As I think over this final crystallized "cluster critique," after all the faculty meetings and other discussions in which we engaged, I am still convinced that the basic idea is a sound one.

Education centered around the exploration of themes ought to interest even the most goal-oriented freshman. Integration of the disciplines, the living-learning concept, a close student/teacher relationship -- how can these be criticized?

What recommendations I would make are the ones that occurred to most of us as the quarter progressed: foremost is the reluctant conclusion that the students need more supervision of their work. They need to be regularly checked on; work in progress needs to be inspected and guided. In most cases, they do not or can not yet work on their own.

Second, attendance and participation at non-clan occasions needs to be made more compelling, somehow. The art and music lectures, however well-intentioned, did not have the cumulative effect we hoped for because attendance was not regular or those present were not attentive.

When we required attendance at an outside event, the students did manage to benefit (Theatre of the Deaf is a prime example). This makes me think of the force-feeding essential to produce pate' de foie gras -- maybe there's a lesson there.

Now to deal with my specific feelings of unease about the Cluster, or rather my contribution to it. When the students said in the final rap session that they wanted "how-to" sessions in the art clan meetings, I realized that my interests, and therefore my gifts as a teacher, lie in the area of "why?", not "how." I still want them to read and think and try to put into words what they think. I am unfortunately not interested in the "oh wow" school of reaction, nor do I really think it leads eventually to a more thoughtful response.

Art is a human activity, so nearly universal (when not squelched) that it deserves intellectual attention. The history of art and artists can illuminate history, and philosophy, and literature, and all of man's verbal attempts to explain himself. Anyway, I think it can, and I think that's what I can do in a Humanities Cluster -- but not with students who are satisfied with handicrafts. I resent with patronizing implicit in the attitude that making a candle or designing a dress is on an intellectual level with understanding a development in sculpture. I realize I suggested (and accepted) craft projects to satisfy project requirements. I now think this was building into the quarter the inevitable derailment of my intellectual aspirations for the students' art experiences.

The students were primarily interested in assistance with individual crafts, which is a form of entertainment, however high-level. (I am not lapsing into the theory that if you enjoy it, you can't be learning anything, but entertainment is not the other side of pain.) In crafts, the focus is on individual process, leading towards individual satisfaction; it is not possible to draw satisfying (or unsatisfying) conclusions concerning "why man creates," how the denial of the creative process affects men, what is different and/or significant about non-verbal communication, etc. These questions are not only not answered, even partially; they are not even raised. I had hoped, through the system of alternating slide lectures and small discussion groups, to steer a somewhat intellectual course, with a direction and a destination. Why it took me two years to realize the futility of this, I don't know.

If Art remains in the Humanities Cluster, as of course it ought, brave new problems therefore arise.

An essentially intellectual appraoch demands extensive use of slides (and perhaps field trips). The necessary slides are now residing in the art department, which has a policy of not allowing any non-departmental use of its slides. Cluster cannot afford to but its own slides nor should it have to when they now exist in another part of this same university. This problem I can't solve. I do feel that the solution to this is the key to whether or not Art occupies a respectable part of the next Humanities Cluster.

James Panowski

I hope you will bear with me since this is going to be a rather informal critique. Perhaps it would be best to begin with my overall reaction to this year's experience, and then touch upon the strengths and weaknesses as I saw them. Finally, I'll try to make some suggestions for next year.

Perhaps because this was the second time around, I did not have that daily feeling of excitement that pervaded last year's experience. I feel that I did as good a job of communicating the material in as unique a manner as possible. In fact, overall, I think the lack of excitement may well have been due to the fact that the entire program was run much more smoothly this year. We managed to iron out a lot of the bugs and to continue with what we felt worked originally.

Perhaps the biggest difference was the students themselves. The big problem that seemed to rear its head on both sides of the fence was that this year's group was highly goal oriented and dependent on specific instructions and directions academically. The students were enthusiastic and I enjoyed the experience almost as much as I did last year. I am especially eager for the opportunity, should it be possible, to follow through with a third year and employ "the best of both possible worlds" so-to-speak.

Strengths. Once again, the co-directors (Goodwin & Carpenter) did a fine job selecting the themes. The idea of employing an over-all theme and five individual themes based on that is, for my money, one of the best ways to structure any integrated discipline course.

The eventual breakdown into different Clans for each theme was an especially wise move. The response was much fresher and freer after that was implemented.

Another especially good point was the Major and Minor project breakdown. This enabled the students to gain much more than they realized by "doing and experiencing" the various disciplines outside of the Clan Sessions.

The annual trip to the Toledo Art Museum is something that should be continued. I was amazed at how many "unlikely" students found themselves "turned on" by the experience.

In spite of some drawbacks, I was pleased at the quantity and quality of experience the students who worked on the opera gained.

Weaknesses. One of the major disappointments was the bi-monthly French Culture lectures. The idea was good, but the time and place and talent just didn't work out for a majority of the students.

The Colloquiums would have been strengthened if each one had some major item of importance to "lure" the students. As it was, I felt it was too haphazard and needed more long-range structuring.

I personally strongly rebel against the idea of two-hour Clan Sessions. I realize a number of students objected to the length of several of my classes, but I feel much of that was due to the conditioned time-limit suggested. Such a time-structure, to me, only hampers intellectual inquiry. And if I once really get the ball rolling, I hate to have the momentum interrupted.

(Incidently, the idea of meeting each Clan twice on a given theme proved invaluable. This enabled me to concentrate on "theory" the first meeting and some aspect of "doing" the second meeting!)

Without belaboring the obvious, it seems that all of us missed both the discipline as well as the representative from the History Department.

Again, I felt that not enough control was exercised over the student projects. I still object to suddenly being confronted with a Theatre Project the day it is due and never having been consulted about it!

Although we were able to employ a few instances, I think we missed the boat with the "Common Experience" idea. Not only did we not have one for each theme, but those we did use were never closely coordinated between the disciplines.

It's time that certain faculty members acknowledge the proper, if admittedly arty, spelling of "t-h-e-a-t-r-e!"

Suggestions. It might be wise to spend one of the first Colloquiums before actual Clans begin to have each one of the instructors explain how their discipline relates to the overall theme as well as the two-week "themelettes."

Another variation on the above would be to spend another opening Colloquium panel discussing the general interrelationships between the various disciplines.

I would like to have each two-week theme opened with a Common Experience. Throughout the quarter, the full range of the disciplines involved should be represented.

Personally, I would like to see more things done during the day and less in the evenings. For the students, there are fewer distractions - events, sports, etc. - and for the faculty there is a little more time at home in the evenings.

Rather than have only Music-Art lectures, it would be nice to have each one of the various instructors "kick-off" a two-week theme with a lecture from the point of view of his discipline.

There needs to be more control over the projects as I have mentioned. Perhaps a simple sheet as follows would give us the necessary control:

Major Project: (description)

Approved by: (discipline instructor's signature and date)

Date Received: Grade:

Comments:

Work the same procedure out for the minor projects. This would give us the uniformity and control we need.

Regardless of the opera experience, I think it would be wise to work out a faculty-student dramatic production (for a Common Experience, ala 1776) at the start of the quarter - probably to use for the second two-week theme.

Perhaps this is selfish, but I would like to assume that the students would wish to present a Third Quarter Production and would like money budgeted for it during the Winter Quarter. Should the response be underwhelming, you could always spend the money elsewhere. (I have enclosed the request that made Giardina balnche!) Unless we do a musical or a controversial show, we cannot expect to make money as we did on BOYS IN THE BAND.

I think we need a volunteer student from previous years to act as a Press Agent. The student could be in charge of sending out stories to and through the BG News, University News Service, etc., in re all the events and soforth we do. And he could be assigned to collect and compile a scrapbook which would be very helpful in the yearly task of "defending" the program.

It would be nice if each of the disciplines could employ a field trip. Whether it is going up to TU to hear a philosopher or to Detroit to see a play. This adds a twinge of excitement and expectation that simply cannot be achieved here in town or on our own campus.

At the moment, this is what I have to say. If you need any additional suggestions or clarifications, please contact me.

APPENDICES

Your Handy Guide Through the Cluster College

So you have taken your courage in your hands and are seriously thinking about joining a new and experimental program in the humanities called the Humanities Cluster College. Perhaps you have already gotten your feet wet by being in the MAP program's first quarter and are ready for even more radically different educational experiences. Perhaps you have been in the traditional sequence of college courses and want an exciting change. In either case, you have been told about the Cluster College in some general terms, and now, presumably, you would like to know a great deal more. This guidebook is designed to get you off on the right foot, to answer at least some of your questions and to provide you with a digest of plans and requirements. Although a certain amount of confusion and readjustment are inevitable in any new venture, and indeed true education cannot take place without them, we want to avoid unnecessary discomfiture on your part. Of course, we cannot expect to answer all your questions in this handy guide, but perhaps we can take care of the most prominent and immediate ones. First of all, let's take a look at the program as a whole in an attempt to see how it is organized and what its rationale is.

The official name of the Cluster College is the Integrated Program in the Humanities. Suppose we take a look at the first and last of those title words in order to see what they imply. And let's tackle them in reverse order, since the integration aspect is related to what the most pragmatic level, are the "disciplines," as professors like to say, of art, literature, music, philosophy, and theatre. In addition, certain approaches to history and psychology can be considered humanistic, while at other institutions such disciplines as architecture, archaeology, anthropology, and the dance are considered as humanities. What brings all this mixed bag of disciplines together and justifies calling them the "humanities" is that they share with one another certain emphases and interests, at least they share them more closely than they do with the sciences and social sciences. For instance, although sociology is interested in people, as is literature, sociology is a social science because it tries to treat the behavior of groups of people and measure this behavior usually by statistical means, and with the end in mind of being able to predict how similar groups will behave in similar circumstances. Literature, on the other hand, is more concerned with the individual characteristics of people, their interrelationships, their qualities, and their uniqueness. It couldn't care less about predicting and quantifying their behavior.

The humanities emphasize, then, qualities rather than quantities, the individual rather than the mass, the unique and unpredictable rather than the general and (as the sociologists say) the "replicable." Inaddition the humanities are *par excellence* the human activities most concerned with *value*. This is not to say that the physicist and the psychologist are not concerned with value, but that it is central to the humanities rather than peripheral. The sciences and the social sciences *concentrate* on the realm of facts; the humanities on the realm of values. The humanities are concerned with the ways in which our experience of the arts, the theater, and philosophy increases the worthwhileness of our lives; they are interested in our awareness of value in paintings, poetry, and music; they compare our valuing of one work of art with another to discern the differences in the value-systems which are operative in our judgements.

The humanities, says Webster, are the *cultural* branches of learning, that is, they have to do with what makes human beings human. Human beings live not only in an objective, outside world of measurable facts, but also in a world of human relationships woven out of feelings as well as ideas. Human beings are subjective as well as objective, and they have throughout the ages embodied their subjectivity, combining it with their objective observations, in works of art, in explanations of themselves and the world they live in.

The reason why the humanities are included in a "group requirement" here at Bowling Green may be apparent from what we have said concerning their slant and subject matter. Education being by definition an expansion of the capacities of the student, an education is one-sided, incomplete, narrow, that does not include an acquaintance with the humanities. But unfortunately, the design of the traditional group requirement gives the student only a smattering of an acquaintance, since he typically studies only two or three of these disciplines. He takes a course in Introduction to Fiction, one in Introduction to Art, and another in Introduction to Philosophy, then perhaps another literature course to complete his requirement. And also typically he is left to his own devices to see what connections and interrelationships there may be among the humanities, a difficult task at best, for the unaided intellect and welnigh impossible without a broad experience of the disciplines. Which brings us to the idea of "Integration."

The integration built into the cluster college is implied by the word "cluster" and is of three kinds. The disciplines are clustered together academically, the academic studies are clustered with creative projects, and students and faculty are clustered together in a living-learning environment. First, as to the academic part of the program: Instead of having independent courses in the humanistic disciplines, we have selected five themes having to do with the kind of intellectual and emotional development that can be gained from the humanities. Each of the disciplines in our Cluster--art, classics, literature, music, philosophy, and theater -- approaches each theme from its own perspective; but the perspectives are all interrelated. (Because we planned it that way.) There is a progression from the first to the last theme, so that you should be able to see clearly, when you are through, how the whole pattern looks. The emphasis throughout the study of the themes is on principles rather than information, on understanding rather than memorizing. Another aspect of these themes is that they are primarily concerned with the humanities in our contemporary American setting--recent poetry, new music modern painting, and so on. In order to provide perspective, however (for nothing can be genuinely known without comparing it with something else) the contemporary and the American is compared with ("bounced off" we like to say) the art and literature, and so on, of the past, specifically the culture of Ancient Greece and Rome. And to add one more dimension we have arranged a series of lecture-discussions with the Romance Language department on the culture of France.

A second aspect of integration is with creative projects. We have more to say about these in another section of this Handy Guide, but here we may mention that these are designed to reinforce and make more personal the ideas and feelings taken up in the study of the themes. This is "doing the humanities" rather than studying the humanities, so that active participation in the kinds of things artists and thinkers do can provide you with a whole new area of experience. The third aspect of integration is environmental: you are living with other people who are studying the same things at the same time that you are, who are similarly working on projects, who are similarly enthusiastic and/or confused. This provides a marvelous opportunity for interchange of ideas and feelings. Instead of looking on bull sessions as an unavoidable but wasteful activity of students, the faculty encourages them, since we are told by students who went through the first Cluster College that these lengthy discussions were generally focussed on the problems and ideas being taken up in the class sessions and projects. This is interpersonal integration, which also spreads out into a better understanding of other persons, how they think and feel, and how to relate to them.

The Projects

So much for generalizations about IHP (which is an acronym for Integrated Humanities Program, and is pronounced "If," thus symbolizing the developmental and experimental nature of this program--*if* you take full advantage of it, it can be the best educational and personal experience you ever had.) Now to something more specific.

The projects, as we have said above, are meant to give you an active humanistic experience, or set of experiences. *They are equally important with the themes, but no more improtant.* Each of you is expected to do six projects, five brief, "mini-"projects and one major project. The mini-projects should be done in the first five weeks and are supposed to represent five of the disciplines. You can sketch, learn a song, do an improvisation, write a poem or two, write a definition of *Love* or *value*, write an account of some event from different perspectives, and so forth. Exactly how you do each project should be decided by conferring with the faculty member who is working in that discipline. (Nagada, Art; Hebein, Classics; Carpenter, Literature; Beerman, Music; Goodwin, Philosophy; Panowski, Theater.) The order in which you do these mini-projects is up to you, but each of them should be, if possible, keyed to the themes in some way. (A sketch might show how the same object looks different from different perspectives; a poem might be concerned with the difficulty of breaking through personal barriers into a growing relationship.) The major project, taking four weeks and due the ninth week of the term, should be something in which you have special interest. You do not need to have special competence before you start, because the projects are assessed on your evidence of learning and developing. Some major projects done in the previous Cluster wer a play with electronic music, the mural in the main lounge, a lecture with slides on W. C. Fields, a concert of original folk music. The range is very wide, but you should select something in which you are much interested and work closely with an adviser. You can work with other students on these projects, or independently.

Grades

The Cluster College does not emphasize grades; in fact we strongly encourage, indeed almost demand, that students select the S-U option for their grades. The point of this is to stress self-development, "out-reach" rather than the accumulation of credits. The likelihood is that students who do not work at goofing off will receive an S, provided that they have attended classes, done their projects, and attended required events. Unregenerate goofing off, however, will qualify a student as candidate for a U grade. But we are interested in you as a pers rather than in you as a completer of requirements.

Nevertheless, for those students who feel tha they must have a letter grade we are providing a *contract option*. With the contract you can negotiate just what you plan to do in the way of class work, papers, and projects, as well as attendance at events. The contract should be negotiated by the end of January with a faculty member who is in the area in which you want to do your major projec A contract does not *guarantee* you the grade for which you are working, because there is such a thing as levels of accomplishment. But if you are working for a stated C, because that is the amount of work in the contract, you cannot get more than a C unless you re-negotiate the contract for a higher grade by doing more, or more difficult, wor Sample contract:

> I, Jane Doe, agree to do the following for a grade of A, provided my work is adjudged by the faculty to be of that quality:
>
> 1. Attend and participate actively in all clan sessions, helping to direct the discussi

and make it profitable.

2. Do five mini-projects and a major project in music. (An original composition performed by electronic means.)

3. Attend all required events and four events not required, writing critiques of the latter.

4. Write critique-summaries of all themes.

5. Keep a personal journal.

Signed Jane Doe

You will note that, whether for contract or S-U grade all the things we are doing are deemed to be significant: clan sessions, projects, assignments, events. An A student will be an unusually active and capable member of the Cluster; an S student will also be active and capable, but will not be expected to achieve as high a level of performance as an A student. The S student, however, will be expected to: (1) Attend all clan sessions, (2) Participate in clan sessions, (3) Do the required projects, including both mini-projects and a major projec (4) Attend all required events, (5) Write sumiques for each discipline, and do other assigned work.

Conferences

As we have mentioned from time to time in this Handy-Dandy Guide, conferences with the faculty are very important if you are to get the most out of Cluster. At the outset you will be assigned a faculty adviser on a random basis, and should feel free to consult him or her on any matters that concern you. As you go on, however, you will probably want to change your adviser to the faculty member working in the area of you major project.

These advisers will be available at stated office hours so that you can sign up for a conference, which you should do at least every other week. In addition, you may want to have conferences with other faculty members, for a variety of reasons, and should feel free to do so. The motto of the faculty is "Be available," and you can expect to see us around the residence hall as a regular matter.

EVENTS

By "events" we mean scheduled performances of concerts, films, plays, lectures, etc., which will be on campus during the winter quarter. Certain events will be required; for example, the intercultural lectures by members of the French Department, certain plays which Mr. Panowski will want you to see, or some films. Other events will be recommended, and it is hoped that you will go to as many as you can find time for. There will shortly be a schedule of events available; there will also be a more detailed schedule on the bulletin board in Prout. Since some of these events run for several nights, you will have the option of which night you prefer to attend. This is particularly true of plays given by the theatre department. It is our hope that you will attend all the plays given during the winter quarter, at least three concerts at the School of Music, and at least three films of significance. (We are listing campus movies as events, but some judgement might be involved there since some popular movies are not really significant). The collcquiums which come on alternate Sunday nights are all required. You should make a special effort to get to them because there will not only be some presentations, but opportunities for you to discuss with the facul and the other students matters of general concern to the Cluster College.

YOUR DAY

All this jazz about class meetings, projects, and events may give you the impression that you will be extremely busy. This is undoubtedly true, because Cluster College is an intensive experience. You will however, have time for relaxation and a fe other activities if you arrange your schedule well. Your typical day will begin in the latter part of the morning, since most likely you will have been up late the previous evening discussing literature, philosophy, and history. Classes will be each day from one to three o'clock--in the afternoon, that is! Following classes, there will be opportunities for conferences or informal interchange with the faculty and other students. There may on occasion be a lecture, a short film, or other presentation. The evening will probably consist of working on projects, perhaps attending an event, and discussion--otherwise known as bull sessions. We are trying to accomodate the program to what seems to be the preference of most students for working in the afternoon and at night, rather than in the morning.

Of course, it will be possible for you to get going in the morning to pursue other activities if you wish.

TRIBE, CLAN AND FAMILY

You may have noticed in the preceding pages that we have occasionally used the term "clan" to describe class sessions-- the discussions from one to three each day concerned with the themes. This was not an accident, because we have adopted the terms "tribe" to describe the entire Cluster College, the term "clan" to describe the class groups, and the term "family" to describe smaller informal interest groups who may wish to get together on a regular basis to do such things a attending films, going to museums, writing poetry, engaging in improvisational theatricals, or simply discussing matters of mutual interest. Although this may seem like Boy Scouts or Campfire Girls, the intent is to borrow from an anthropological model. One objective of the Cluster College is to establish a sense of community, a feeling that you really belong not only to your classes but also to the larger group, the tribe, and probably also to the smaller group of the family. If anyone wonders what tribe, clan and family means, you can now tell them that it has a logical derivation and a sound motivation.

TESTS AND EVALUATIONS

Although we are aware that you are constantly asked to fill out questionnaires and forms, we are going to ask you to help the IPH twice this quarter by filling out more of these questionnaires and forms than you have ever done before. There will be one battery of such materials at the beginning of the quarter and another at the end. (The one glimmer of light in this arrangement is that we are going to give you plenty of time to do this, and you won't have to fit it in with other activities.)

The reason for these tests is that we are trying to evaluate the success of the program, both for the benefit of outside groups who are responsib for funding, and for our own information. Some of these tests are planned to try to discover your personal growth from the program; others are aimed at measuring whether or not certain specific objectives of learning have been achieved; others are your opinions and reactions to the Cluster College; and still others are student evaluations of the faculty. All of these are necessary if we are to find out what has happened and how far we have been successful. In addition the tests will help guide us for future cluster colleges.

Please note that, although these materials may be called "tests," if only for the purpose of using a convenient term, they will have no bearing on your grade in the Cluster College. They are designed simply to find out how well the Cluster is operating. We hope that you will give this aspect of the program your serious attention, and you can be certain that your cooperation is appreciated.

SUMIQUES

Something that does have a bearing on your grade is indicated by the coined word above. In order to get feedback on your response to the work of the clan sessions and to have some evidence that you have profited from them, we are asking that you write a summation-critique of the work for each theme. (This means five "sumiques' for the quarter.) You should note that these are both summations and critiques: You should state what you think has gone on in the clan sessions and criticize or analyze that process. It might be better to say "synthesize " in this connection because we are very much interested in whether or not you have discerned relationships among the clan sessions--on literature, music, philosophy, etc.--in an integrated manner. The sumiques may be submitted in various ways, but one possibility is to keep your observations on the clan sessions in the form of a journal or notebook, which you then cna comment on and synthesize. Another way of presenting sumiques might be in oral conference with a member of the faculty, or on a tape cassette. You will be graded on these sumiques, so it behooves you to do a good job. But please also note that they may be of great help in the on-going process of instruction: if the faculty sees from the sumiques in general that the material is not integrated or is not getting across, we shall certainly try to correct our deficiencies.

STUDENT PARTICIPATION

Of course you will be participating continually in the multifarious activities of the Cluster, but here we want to talk about your participation in the process of the program. As we have said in the previous section, the Cluster is an "on-going process"--that is, it grows and changes as we go through its experiences, it is dynamic, living. We have planned it out in a number of ways, but we do not intend that it should be regid and inflexible. Consequently we want to know what students think about what is happening both to themselves as individuals and to the whole Cluster. This can be made specific in three ways. The firs is participation in the colloquiums, where you will have an opportunity to air grievances, make suggestions, and debate issues both with your fellow Clusterers and with the faculty. The second way is participation in a student committee, which should be selected in some representative way which you, the students, should decide. This committee will meet regularly with the faculty for discussions and suggestions. The third is by participation in residence hall governance. It is important that we all recognize that the other students, not in the Cluster, who are livin in Prout, have their rights and privileges and that an atmosphere of community should not be confined only to the Cluster College. We naturally feel that such a sense of community is desirable among the Cluster, but we also hope that the other students can be drawn into Cluster activities and made to feel that they are welcome. In order to do this, there should be a student representative group which meets with the Hall Director and her staff to discuss matters of residence hall governance. Especially important is it to realize that living together in a co-ed situation and with a special program calls for a great deal of consideration for the rights of other people. A community is a web of both rights and responsibilities; it is our objective to make it a creative living-learning experience.

GENERAL THEME: OUTREACH

During this humanities quarter we shall be examining, discussing, debating, and attempting an answer to the question, "What does it mean to be human?" We will attempt to see that man comes into this world quite isolated from things and people and that from birth to death he tries to penetrate his walls of isolation; that he attempts to relate himself to other persons, to things, to institutions to ideals and to values. In other words, he reaches out and to the extent that he is successful, he find his existence significant and meaningful.

Man reaches out in many ways. He communicates himself in language, in art, in poetry, in music, i drama. He reaches out when he reads or listens. H relates to things by work and play. His creativity is directed to things and people. He finds warmth and beauty in another's love. He learns the necessity of give and take, of sharing---all within the context of other men and things.

All this occurs, moreover, within a cultural context. In reaching out he confronts accepted customs, established institutions, confirmed techniques, acceptable styles in art and architecture, in clothing, in language. This culture context becomes for him both a restraint, an aid, and a stimulus. The context can hold him back by saying "this is the way it is done." It can help him by disclosing opportunities to reach out. It can stimulate by challenging him to self-growth and perhaps to making a contribution to the world and his culture.

His reaching out then is problematic. He is continually confronted by both personal and social problems, significant and trivial. Decisions are forced upon him as he relates to his wife and children, to his boss, to his canvas, or to his violin He must say yes or no to this and to that. In doing so he finds that he must do so through a system of values. He must have some notions and feelings about what is important or good, about what is unimportant or bad. But alas, what's good and bad is not always clear. As a matter of fact, his feelings and thoughts about the good and the bad seem to shift from time to time, resulting in a frequent search for the good and the beautiful. Other people, by what they say or do either in prosaic things or in their artistry, can disclose something of the good and beautiful, but never fully. What he really finds is that he must, with the help of others, create for himself (rather continuously) his system of values and make his decisions in the light of it.

Reaching out, then, is a process of creation. The person must build his world practically, aesthetically, morally, and do so out of a created, ever-developing system of values. Paradoxically, this creation is not just a creation of a world. It is a creation of a self---a whole person.

We shall during this quarter attempt to bring these complexities of human existence into the focus of outreach. More specifically, we shall examine five themes which have been chosen to highlight a number of important aspects of reaching out. Through an examination of them we hopefully will see and feel something of "what it's all about, Alfie".

SPECIFIC THEMES

Theme I: Perception and Perspective

Essential to the whole process of reaching out is being aware that there is something to reach out to and what it is that is there. Now, being aware of things and people is not quite as simple as one might immediately think. It's not just a matter of opening your eyes and ears In addition to perception we have a perspective, a kind of way of looking at, feeling about, and interpreting what you see and hear. To illustrate, when John Doe walks into his doctor's office, his doctor sees him but through the perspective of a customer. We all have scores of perspectives through which we organize and interpret out perceptions. In our discussions of this theme we hope that you will come to realize that our experience of people and things is both perceptual and perspectival.

Moreover, we hope you come to realize that our perspectives tend to become rigid. We find it easy to use the same old ones. We usually say of a person who does not attempt different perspectives that he is narrow-minded or that he doesn't have an open mind. Through our clan sessions, we hope you will be able to view a painting in a way you have not been doing in the past. We hope you will hear music like you never have before. In short, we hope to make new perspectives available to you. If you taste them, you might even find that your perceptions become expanded and perhaps you'll experience a change in attitude towards things and people.

THEME II: VALUES

Consider the following statements:

"That was a good play!"

"Hey, man, you turn me on!"

"My course in philosophy is a drag."

"We oughta get out of Vietnam."

"Nixon has fucked up the country."

"I dig Picasso"

You will notice in your consideration of these statements that the person who utters them is saying more than merely reporting his or her perceptual-perspectival experiences. Each of the sentences expresses how the speaker thinks and/or how he feels about some person or thing. The speaker has evaluated Nixon, the play or the philosophy course. Now many of the things that we say merely describe how we experience people, things, events, and situations, but in an enormous number of cases we express an evaluation of what we experience, such as paintings, sculptures, poems pieces of music, plays, in addition to actions of people, social phenomena and economic situations. We say it is good or bad, right or wrong, important or unimportant. In other words, when each of us reaches out to the world, we appraise or evaluate what we find there. And when we find something of disvalue, we tend to charge or at least condemn it.

Now, have you ever asked yourself where your values come from? Have you inquired as to whether or not there is any good reason for your notions about good and bad---whether or not these ideas about good and bad have to do with a painting or play, with our society, or with your relationship with your girl/boy friend? Are your notions of good-bad, right-wrong merely a function of your feelings or your upbringing or your environment? Is it possible to discover what is really good or bad?

These are the kinds of questions we'll be raising in discussing this theme. We hope that you will become aware of the complexity of the problem of values, that you will get some enlightenment from your peers and the faculty on this problem and, finally, that you will see the significance of the problem in the whole process of reaching out.

THEME III: DOING

Let's face it. We are not just disembodied minds caught up in an array of experiences and values. We're people. We think, feel, choose, and decide, yes, but clearly we are doers. We walk and talk; we work and play; we vote; we make love; we write; we sketch; we act in plays; we may hum a tune or we may even compose a guitar piece.

At any rate, each of us is a doer. What we would like to examine in the discussion of this theme is the significance of all this human endeavor. We think that each one of us is really creating his world. As we open ourselves to the world of people and things, we find something quite incomplete, something which beckons us to exercise our creativity. Each of us is invited to make that world better, more beautiful, and more satisfying. And strangely enough, the world's invitation is usually accepted because of our drive to reach out.

What we do when we do is to bring our inner subjective experiences, attitudes, and values in relation with the outer objective world, with the result being the creation of "our" world. Reaching out then is not merely opening our eyes and ears in search for relationships beyond our selves. Rather it is a process of creation.

Other men have and continue to speak to us. Their speech in poetry, in theatre, in painting, music, in history, in philosophy, express many things: ideas, feelings, attitues and ideals. The subjectivity becomes part of my world and when I write, paint, play or work, my subjectivity becomes part of the other guy's world. This reaching out then, is very complicated. When each of us reaches out we affect other people and things and hence reaching out is a community venture.

When we do things we might be inclined to follow the beaten path and simply do things the way we have always done them or the way we have been taught to do them. History however, seems to teach us that the way a person or group paints, writes poetry, or stages a play is not the only way and that people's ingenuity has constantly created new, exciting, and perhaps better ways of reaching out.

Doing then is a problem in creativity, imagination, cooperation and values, but most of all extremely significant for us outreaching people.

THEME IV: GROWTH

In the last theme we emphasized the creation of a world which occurs through our doing. Here we would like you to consider the other side of the coin.

When you work or when you sing or write a poem you are creating a world, but interestingly enough, something also happens to you. The doing has an effect on you. The cliche about practice makes perfect is appropriate here. The pianist becomes a better pianist through practice. The physician a better healer through practice. Doing affects the doer.

We do not, however, wish to emphasize the improvement of ones skill or artistry by doing. Of equal or greater importance (depending on your values) is the change in insight, perception, perspective attitude, value estimates which occur by immersing ourselves in people and things. The pianist knows and feels more about a musical technique by exercising it just as each of us knows more about people, feels differently about people and appreciates more about people by interacting with people. By doing we create a world for ourselves; but we also create a self. We may create a whole or a splintered self, depending upon what we do and say and upon the values we promote, yet there does not seem to be any other alternative, except doing with people and things, for any kind of self-development for ourselves as people.

But here we cannot forget the ups and downs of our existence. Confronting the world is clearly not lacking in conflict. People and things can contribute to our outreached hand and they can also burn our hand. On such occasions, we regroup ourselves, consider the matter further, modify our attitudes perhaps, and generally undergo real personal modifications. The world is not fully pliabl and plastic and we must adjust to it. Yet in adjusting we grow nonetheless.

Development as a person then, is a continuous and dialectical (give and take) process from birth to death. We reach out to expand experiences and affect the world. In so doing, though, we create ourselves.

THEME V: MEANING

In this theme, let us attempt to put the pieces of the puzzle together. In other themes we talk about experience values, doing and growth. What, however, does all this mean? We look here for you to reflect. What do your thoughts and experiences of these past weeks mean to you? Does human existence, does your own existence make any more sense to you now than it did before you started the Humanities Cluster? Does art and literature mean more to you now? Do you see it differently? Do you see and perhaps understand people differently?

We all reach out, but what significance or meaning does it have?

Humanities Cluster College
Required Reading - Theatre
Mr. Panowski

Theme I: Perception and Perspective
Week of January 8
Rashomon
By Fay and Michael Kanin
Samuel French, Inc.

Theme II: Values
Week of January 22
Fiddler On The Roof
By Joseph Stein
Pocket Books, Inc.

Theme III: Doing
Week of February 5
John Gielgud Directs Richard Burton in "Hamlet"
By Richard L. Sterne
Random House
Read Part One,at least one "Act: of Part Two, and Part Three.

Theme IV: Growth
Week of February 19
Stanley Kubrick's Clockwork Orange
Ballantine Books: SBN 345-02696-9-395
This is the film scenerio, not the Burgess novel!

Theme V: Meaning
Week of March 5
Waiting for Godot
By Samuel Beckett

All of the above books can be purchased at the University Book Store (Campus Book Store)

The reading is due the first day your clan meets me on a given theme (the weeks are indicated)

Additional reading may be assigned, but this would consist of dittoed material only

—James A. Panowski

Cluster College

Mr. Panowski

ELEMENTS OF DRAMATIC STRUCTURE

PLOT -- the arrangement of parts (acts, scenes, French scenes, incidents, "beats") into a consistant and logical pattern.

Exposition -- captures audience attention and provides the necessary background for the understanding of subsequent action; shows who the characters are, what their relationship is to one another, what motivates them, and usually some aspect of their environment.

Discovery and Reversal -- discovery per se includes those events which transpire on stage during the course of the action; reversal is a sudden turning about of events or an abrupt change in direction.

Foreshadowing -- the making of subsequent action credible by supplying carefully inserted clues early in the play.

Complication -- any new force introduced into the play which affects, alters or changes the course of action.

Climax -- the culmination of a course of action.

Crisis -- a time of decision, a turning point; involves a clash of interests.

Denouement -- the ending of the play, the final resolution; unravels the knot the complications have formed; produces an esthetically satisfying "final curtain."

"The Unities" -- Renaissance misinterpretation of Aristotle's suggestion of unity through an interlocking arrangement of the incidents with a "beginning, middle, and end." A means of achieving a central focus.

Time -- the restriction of action to a relatively short period of time.

Place -- the centralization of action to keep the focus clear.

Action -- dealing with a single course of events; no mixture of comic and serious matter; "organic unity."

CHARACTER -- the people through whom the author tells his story; plot is character in action and the result of what people are.

Static and Dynamic -- a static character undergoes no change from the beginning to the end of the play; a dynamic character does undergo a change.

Flat and Round -- a flat character is one-dimensional while a round character is three-dimensional.

Modes of Delineating Character:

Physical qualities: appearance

Speech and language

External actions

What others say about a character and how they react to him

THOUGHT -- the reasons behind a character's actions and the theme of the play.

*WARNING -- by all means avoid "cookbook" interpretations and stereotyped responses; the content of contemporary drama reflects current thought as the playwright weighs the values and motives by which men live and searches out the dignity and/or despair of being human in the 20th century.

DICTION -- the language of the play: the dialogue spoken by the actors.

Discourse in drama should be clear because the language must be immediately comprehended by the audience.

Dialogue should be interesting despite the need for simplicity and economy.

It should capture the spirit and life of the character.

It should be appropriate to the character and the situation.

The language of drama should be dynamic for it is a form of action.

Dialogue should be suitable for oral expression.

MUSIC -- all of the auditory material of a play, including sound effects and the tonal patterns of the spoken words.

SPECTACLE -- all of the visual aspects of a production (this does not exist on the printed page except through imagery), including scenery, lighting, costume, make-up, movement and stage business.

Criteria for Reviewing Mr. Panowski

I. Author: Did the play have:
  - A. The necessary elements of its genre?
  - B. Universal appeal?
  - C. Individuality and freshness of style?
  - D. Subtle suggestion?
  - E. Clear organization with events rising to a strong climax?
  - F. Lucid, believable characterizations that arouse empathy?
  - G. Expressive dialogue?
  - H. Unified effect that provides interest through variety and contrast?
  - I. Balance of emotional control and release?

II. Acting:

  - A. Belief: Was each character convincing and believable?
    Was he true to the play and the production?
    Was the acting spontaneous? (illusion of the 1st time)
  - B. Voice: Were the quality, interpretation and projection suitable for the character?
    Were proper tempo and rhythm achieved in line delivery and cue pickup?
  - C. Body: Were gestures, movement, and business motivated, clear, varied, and appropriate?
    Was proper stage technique incorporated with ease?
  - D. Emotions: Was there proper balance between emotion and control?
    Were reactions true?
    Was mood sustained?
    Were climaxes achieved?
  - E. Relationships: Were the proper relationships established among characters?
    Was there team-work? Ensemble playing?
  - F. Projection: Did the characters project orally and visually to the audience?
    Did they communicate with economy, clarity, and control?

III. Directing:
  - A. Were all aspects unified and faithful to the author's purpose?
  - B. Was stage composition handled effectively and smoothly?
  - C. Did rhythm and tempo provide the correct mood, with appropriate climax and release in each scene and act?
  - D. Was there correct balance of aesthetic distance and empathy?

IV. Technical:
  - A. Set: Did it unobtrusively provide appropriate background and mood for the play?
  - B. Lights: Did they establish proper visibility, emphasis and mood?
  - C. Costumes and Make-up: Was each in harmony with the character, period, mood and style?

IV. Technical (Con't):
   D. Mechanics: Were lights, sound-effects, curtains, etc., handled effectively and on cue?
   Were scene shifts provided rapidly and quietly?

V. Audience Response:
   A. Was the audience attentive? Interested?
   B. Did it respond consistantly to the play's aims--laugh at the proper moments; cry at the proper times?
   C. Did it appreciate the dramatic situation? The witty repartee? The beautiful phrases?
   D. Was the applause heartily spontaneous or dutifully polite?
   E. During intermission(s) and after the show did audience members enthusiastically discuss the play?

DO'S:

1. Back up all your opinions with valid reasons based on appropriate standards. It is your right to agree or disagree with others, only if you soundly substantiate your opinion.
2. Be objective and fair. Realize your own prejudices and make the necessary allowances for them. Always keep an open mind. Be guided not only by your reactions but also by those of the audience.
3. Evaluate the whole production.
4. Be constructive - whatever the criticism, be diplomatic.
5. Be sincere. Believe what you say. The opinion must be yours and not someone elses. Certainly, in many cases you can be guided by professional critics, but you must develop and follow your own beliefs which is the individual earmark of a critic.

DON'TS:

1. Be constantly negative.
2. Be clever at the expense of the artist. Your purpose is to evaluate, not to ridicule.
3. Be overly critical. Always approach each performance with an attitude of enjoying it. If you constantly look for something wrong, you can't possibly give a fair review. Don't dwell on minute details unless their abundance obscures the total picture.
4. Be arrogant. Any judge needs humility, understanding, and kindness.

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WAITING FOR GODOT
Play by Samuel Beckett; staged by Herbert Berghoff; setting by Louis Kennel; costumes by Stanley Simmons; presented by Michael Myerberg at the John Golden Theatre, April 19, 1956. The cast:

Estragon (Gogo)..........Bert Lahr
Vladimir (Didi)..........E. G. Marshall
Lucky....................Alvin Epstein
Pozzo....................Kurt Kasznar
A Boy....................Luchino Solito de Solis

New York Herald Tribune
April 20, 1956
By Walter F. Kerr

There is something profound on the stage of the Golden, and its name is Bert Lahr. Mr. Lahr is a vaudeville clown with a face that is bulbous, lined, and pierced with ferret-like eyes. He has been case presumably above himself, in "Waiting for Godot," a cryptically philosophical "tragicomedy" written by Samuel Beckett, one-time secretary to James Joyce.

In it, he plays a footsore, heartsore, inexplicably hopeful tramp who keeps his trousers up with a knotted cord and his spirits up - from time to time - with sudden, lyric intuitions that life may turn out to have a meaning on the day after tomorrow.

It is Mr. Lahr's very personal intuitions that count. He tugs, in earnest desperation, for a very long time at a shoe that is much too tight. Eventually, he gets it off. When it comes off, rapture spreads over Mr. Lahr's face, over the great grey-blue background that suggests an empty universe, over the whole auditorium - and in a single sigh. Delight is born before our eyes, flesh becomes something felt absolutely, and life - the kind of life that all the rest of us live - now begins.

Life begins again in this clown's fierce joy in a carrot. He looks at the object lovingly, spiritually on his knees before it. When he is asked what it is that so dazzles him, his simple, ecstatic "It's a carrot!" spells out in an instant his relief that miracles are going to go on happening, his deep satisfaction with a world so glorious to the touch. He eats it rhapsodically, too.

Over and over again as Mr. Beckett's cerebral tennis-match goes its slow-motion way, this crumpled descendent of the very first goat finds a bleat, a whinny, or a toss of his chin to throuw into the game and give it the tang and the echo of actual, earthy experience. His anticipatory chuckle as he begs to be told a funny story he has already heard, his forcibly raised eyebrows as he positively assures himself that he is happy, his passionate insistence that he is not listening to a word that is spoken - these are the rhythms of an artist with an eye for God's own truth.

March 3, 1973

TO: Clan IV

FROM: James A. Panowski

RE: Sumiques for Themes IV (Growth) & V (Meaning)

Just a reminder that Theme IV Sumique will be due on Wednesday, March 7th and that Theme V Sumique (One week theme) will be due by noon on Monday, March 12th.

Most of you have been doing a good job with Thematic Synthesis (pulling it all together and applying it to yourself). Similarities and Differences in the Approaches of the Various Disciplines; Common Value Problems; and Pro and Con Suggestions/Criticisms. Please continue to do so.

Allow me to make the following suggestions which I think will help make the sumiques more meaningful and relevant:

1. Tie in the Art and Music Lectures
2. Draw on the Common Experiences; i.e., Values Slides/Tapes; String Quartet, etc.
3. Bring in both "required" and "unrequired" events you have attended whenever pertinent
4. If either the French Lectures or the Colloquium can be applied, use them ... but don't stretch the point.
5. Avoid vagueness; be specific. Use examples to clarify, reinforce or prove when necessary.
6. Remember you are analyzing, not reporting. Be as brief as is consistent with clarity. These suggestions are designed to improve the content of your sumiques, not to lengthen them!

Thank you!

Humanities Cluster College
"Meaning"

Theatre
Mr. Panowski

WHO IS GODOT?

"If I knew, I would have said so in the play."
(Samuel Beckett to Alan Schneider)

"Godot has several traits in common with the image of God as we know it from the Old and the New Testament."
(Eva Metman)

"Although the name "Godot" undoubtedly conceals the English word 'God,' the play does not deal with Him, but merely with the concept of God."
(Gunther Anders)

"Godot is the French racing cyclist Godeau."
(Hugh Kenner)

"Godot refers to godillot, French for a hob-nailed boot."
(Roger Blin)

"The ot is intended to negate God."
(Nathan Scott)

"Lucky is Godot."
(Norman Mailer)

"The Boy is Godot."
(Mark Berman)

"But these suggestions are merely attempts to limit the damage, and even the most ridiculous of them cannot efface in anyone's mind the reality of the play itself, that part of it which is at once most profound and quite superficial, and of which one can only say: Godot is the person two tramps are waiting for at the side of a road, and who does not come."
(Alain Robbe-Grillet)

For Discussion

1. Explain Beckett's statement to Alan Schneider. Does this have anything to say about "Meaning" in the theatre?
2. Take one of the statements above and either attack or defend it in light of the play itself.
3. For you, who is Godot?

THEME IN WAITING FOR GODOT

According to various interpreters, Waiting for Godot may be seen as the following:

"Man's anguish as he waits for the arrival of something that will give life meaning and bring an end to his suffering."
(Leonard C. Pronko)

"(Beckett's) meaningless parable about man stands for the parable of meaningless man."
(Gunther Anders)

"A modern morality play, on permanent Christian themes."
(G. S. Fraser)

"It is possible that consciously or unconsciously Beckett is restating the moral and sexual basis of Christianity which was lost with Christ."
(Norman Mailer)

"(The tramps) are not seeking meaning. The meaning is in the waiting."
(Kenneth Rexroth)

"The routine of waiting for Godot stands for habit, which prevents us from reaching the painful but fruitful awareness of the full reality of being."
(Martin Esslin)

"Beckett's plays are the whispering, rustling, and murmuring of man refusing merely to exist . . . His warm humor and affection are not the attributes of defeatism but the consequences of what Paul Tillich has called "the courage to be."
(Tom F. Driver)

". . . it's about life, about the human condition seen through the eyes of a profound pessimest."
(Richard Watts, Jr.)

"(Godot) is a lengthy vaudeville act, an attempt to over-simplify eternal philosophical concepts."
(Robert Coleman)

"It is a play about what people are, not what people do. Godot is not a story. It is a portrait of the dogged resilience of a man's spirit in the face of little hope. Like a painting it needs to be considered all at once."
(William Hawkins)

THEME (Con't)

"The play is a vivid dramatization of the parado of the condition of man, whose intellect makes him aware of the universe's slighting of reason and makes him long for a state where reason shall be conferred upon this universe: a paradise of beauty and order, created by a savior . . . Beckett's characters in this play glorify. . . the all-surpassing power of human tenderness which alone makes bearable man's long and ultimately futile wait for a redeemer and which, in fact, turns out itself to be the redeemer of man in his forlornness."
(Edith Kern)

For Discussion

1. Select one or two of the above ideas and interpretations that come closest to your own, and comment at length, referring to lines and incidents in the play.
2. Would you care to argue heatedly with one of the interpretations above?
3. Try to state the theme/meaning of Godot yourself, as briefly as possible. (Do it in one sentence or in a poem)
4. Can you find another writer or another piece of literature that is close to the theme/meaning of Godot as you understand it? (Do not overlook the realm of "pop" music!)

ENGLISH SYLLABUS

I. Perception and Perspective

1st week

(Perception)

From You: "You and Your Senses," read, answering questions in each section; then write out answers or do "experiment" for one section. Be prepared to think of other experiments which bring out the ideas of each section.

Do Chapter 1 of Real Imagination, writing in answers.

2nd week

(Perspective)

From You: "You and Your Self," read and answer questions for "Teachings of Don Juan" and "Fern Hill." In addition ponder what effect your personal perspectives may have on your reaction to each selection. Write a short poem or piece of prose expressing your feelings on the selections.

From The Real Imagination: Read "Eleanor Rigby," (p. 399); "Waist Deep in the Big Muddy," (pp. 321-322); and "All Watched Over By Machines of Loving Grace," (p. 330). Each of these poems is by a popular contemporary writer; what effect do you think your own perspectives have on your reading these poems: do you enjoy them because they reinforce your ideas or not? Imagine a totally different perspective which would either (1) make these poems unpleasant to read, or (2) make them unintelligible.

Chapter 2 of Real Imagination.

II. Values

3rd week

(Value systems)

From You: Read "Children of Sanchez" and "1984." Consider what values are characteristic of each society portrayed, and how your own values affect your response to each selection. Write a short poem as a response to your feelings about either selection.

Read from *Real Imagination*: "Lighting: By a Hundred Watts," (p. 341); "Theme for English B," (p. 342); "For My People," (p. 343); and "My People Have Never First Drawn a Bow," (p. 372). What values do these selections present or imply as normative and what happens to these values? How do these implied value-systems relate to your own value-system? (In order to do this properly, you will have to analyze what your own value-system comprises.)

Chapter 3 of *Real Imagination*.

4th week

(Evaluation)

Read *Love Story* and write a critical review *either* praising or damning it. (Try to avoid neutral comments.) Then write a critique of a classmate's review, analyzing the value systems that account for his or her position.

Write a short poem or prose piece (description, dialogue) related to your reactions to *Love Story*.

Compare, in terms of what you consider to be *poetic* value, poem 2 on p. 261 in *Real Imagination* and "tw" on p. 45 of *You*. Is there any way of determining which poem is "better"? If you conclude that there is no such way, does this mean that all poems are equally good? Can you support such a position, if you answer "yes"? After you have pondered this matter, compare the two poems on "Mother" on your English pre-test. Is your opinion still the same?

Do Chapter 4 of *Real Imagination*.

III. Doing

5th week

(Acting)

Prepare to present to the clan an oral reading of a poem you have written or selected.

or

With one or two other students prepare a dialogue on one of the topics we have taken up so far.

If there is time, we shall try to write a group poem, each person doing a line.

Do Chapter 5 of *Real Imagination*.

6th week

(Reflecting)

(Continuation of the activity of 5th week.) In addition. write a poem or prose piece, or prepare to speak extemporaneously for five minutes, on the effect the experience of the 5th week's activity had on your awareness and perspectives.

Chapter 6, Real Imagination.

IV. Growing

7th week

(Confrontation with experience)

From You: "You and Others": "Way to Rainy Mountain," "Prologue to Invisible Man," "My Kinsman, Major Molineux," "Dovisch," "The Lottery": for each of these selections write your analysis of (1) how it illustrates an aspect of the confrontation with experience that leads to growth, and (2) how reading this selection has contributed to your own growth.

Chapter 7, Real Imagination.

8th week

(Mutation or the leap into new being)

Read Jonathan Livingston Seagull and prepare to discuss it in depth. From Real Imagination: "Journey of the Magi," "Second Coming," "Do Not Go Gentle into that Good Night," "If I Could Only Live at the Pitch that is Near Madness." How do these poems relate to Jonathan Livingston Seagull in their themes and their attitude toward the difficulty of the transition into new being?

Write a poem concerning some phase of growing.

Chapter 8, Real Imagination

V. Meaning

9th week

"You and the Universe" - all selections. The theme of this section returns to the beginning of the book (and of the Themes) because seeing yourself against the background of the universe depends on how you see your*self*.

Prepare a dialogue (two or three students), at least partly written, although some may be improvised, concerning the kinds of meaning art - hopefully including literature - has for each of you, and how it relates to your life.

Chapter 9, Real Imagination.

10th week

Real Imagination, XIII: all poems. Relate the attitudes toward art in these poems to the dialogue you have prepared for the 9th week. Do Chapter X of Real Imagination, also.

Write a final reflection on the effect the study and doing of poetry and prose have had on your during Cluster College.

Texts:

Joseph Frank. You.
Admont Gulick Clark. The Real Imagination.
Eric Segal. Love Story.
Bach. Jonathan Livingston Seagull. (Several copies will be ordered for the Cluster College library, and you can read your assignment in one of them. If you should want to buy the book, it is easily obtained in most bookstores, but costs $4.95.)

CLASSICS

I. Perceptions and Perspectives

Week 1	Greek: Study the *aristeia* of Diomedes from Homer, the selections from Hesiod on the gloomy world-view of injustice and toil, the selections from Sappho on unrequited love and resignation, the selections from Saphocles' *Antigone* on the greatness of man, Pericles' *Funeral Oration* from Thucydides on the nature of the Greeks. (Oldies But Goodies; Greek Reader)
Week 2	Roman: Study the selection from Tacitus' *Germania* on the noble savage, Satire I by *Juvenal* or the satiric stance, Eclogue IV by Vergil on the Messiah, the selection from Vergil's *Aeneid* on the mission of Rome in the history of the world. (Oldies But Goodies; Latin Poetry)

II. Values

Week 3	Aesthetic: Analyze the selections of Greek lyric poetry paying attention to the psychology of the content and the conventions of form. (Greek Reader) See slides on Greek architecture, as an example of perfection in things, and on Greek sculpture, as an example of human perfection.
Week 4	Ethical: Read Plato's Euthyphro, observing the Socratic method and the definition of religious value; read the selections from the Crito and Phaedo on the character of Socrates and civil disobediance (Last Days); read Book I of Plato's Republic on the nature of justice. (Oldies But Goodies)

III. Doing

Week 5	Myth: Know the following myths about Greek doers: Daedalus, Heracles, Medea, Orpheus, Sisyphus. (Classical Mythology)

Week 6	The Mythic Experience: Compose a myth, creating a new one or adapting an old theme. You may write it in final form or by prepared to narrate it to the group. Remember literary values of content and form.

IV. Growth

Week 7	The place of Growth in the Greek Mind: Read Homer's Odyssey, observing the development of Odysseus.
Week 8	Adherence to a conviction: Participate in the Prometheus Bound of Aeschylus to be read in class. (Ten Greek Plays) Were the Greeks much concerned with growth?

V. Meaning

Week 9	Carpe Diem: Study the selections from Horace's Odes. (Latin Poetry) Were the Greeks much concerned with meaning? How does the Greek perception of man affect their perception of his meaning? Out of the thrust of this discussion and with the aid of the teacher construct a seminar around a series of related topics contrasting classical and modern views. Research need not be written in final form, but each participant should be prepared to import information or lead a discussion for about ten minutes.
Week 10	Conduct the seminar.

Latin Poetry in Verse Translation, ed. L. R. Lind
Houghton Miflin (Paperback)

The Portable Greek Reader, ed. W. H. Auden
Viking Press (Paperback)

The Last Days of Socrates
Penguin Classic (Paperback)

Plato's Republic
Penquin Classic (Paperback)

Classical Mythology, Morford and Lenardon
McKay (Paperback)

Homer's Odyssey
Washington Square Press (Paperback)

Ten Greek Plays, ed. L. R. Lind
Houghton Miflin (Paperback)

OLDIES BUT GOODIES NO. 2

Tacitus

Personally I associate myself with the opinions of those who hold that in the peoples of Germany there has been given to the world a race untainted by inter-marriage with other races, a peculiar people and pure, like no one but themselves; whence it comes that their physique, in spite of their vast numbers, is identical: fiece blue eyes, red hair, tall frames, powerful only spasmodically, and impatient at the same time of labour and hard work, and by no means habituated to bearing thirst and heat; to cold and hunger, thanks to the climate and the soil, they are accustomed.

The gods have denied them gold and silver, whether in mercy or in wrath I find it hard to say; not that I would assert that Germany has no beins bearing gold or silver: for who has explored there? At any rate, they are not affected, like their neighbours, by the use and possession of such things. One may see among them silver vases, give as gifts to their commandrers and chieftains, but treated as of no more value than earthenware. Although the border tribes for purposes of traffic treat gold and silver as previous metals, and recognize and collect certain coins of our money, the tribes of the interior practise barter in the simpler and older fashion. The coinage which appeals to them is the old and long familiar: the denaril with milled edges, showing the two-horsed chariot. They prefer silver to gold: not that they have any feeling in the matter, but because a number of silver pieces is easier to use for people whose purchases consist of cheap objects of general utility.

There is no bravery of apparel among them: their shields only are picked out with choice colours. Few have breast-plates: scarcely one or two at most have metal or hide helmets. The horses are conspicuous neither for beauty nor speed; but then neither are they trained like our horses to run in shifting circles: they ride them forwards only or to the right, with but one turn from the straight, dressing the line so closely as they wheel that no one is left behind. On a broad view there is more strength in their infantry, and accordingly cavalry and infantry fight in one body, the swift-footed infantryman, whom they pick out of the whole body of warriors and place in front of the line, being well-adapted and suitable for cavalry battles. The number of these men is fixed - one hundred from each canton: and among themselves this, "the Hundred," is the precise name they use; what was once a number only has become a title and a distinction. The battle-line itself is arranged in wedges: to retire, provided you press on again, they treat as a question of tactics, not of cowardice: they carry off their dead and wounded even in drawn battles. To have abandoned one's shield is the height of disgrace; the man so disgraced cannot be present at religious rites, nor attend a council: many survivors of war have ended their infamy with a noose.

Juvenal
(from "Latin Poetry")

SATIRE 1

On Poets Who Recite in Public - and Other Sinners

Must I be always merely a listener? Never reply
Though bored so often by the "Theseid" of Codrus the hoarse?
Shall this man, unpunished, spout long-robed comedies at me,
And that man elegies? Huge "Telephus" wear out the day
Or "Orestes," written all over a big book;s margin,
And then on the back, and not yet finished at that?
No man knows his own house as well as I know
"The grove of Mars" and "the cave of Vulcan," nearby
"The cliffs of Aeolus"; how the winds fare, what shades
Aeacus tortures, whence somebody carries the gold
Of "the stolen Fleeceling," how big the spears that were tossed
By the Centaur Monychus: Fronto's plane trees and halls
Cry out, their marble and columns shattered with all
The noise that the endless, unwearied reciters have made.

You'll get the same stuff from the greatest and smallest of poets.

And I once pulled back my hand from the ruler, and I
Once gave schoolboy advice to Sulla: go home and sleep
Like an untroubled private citizen! - Mercy is foolish,
When you run into so many bards all around you, to spare
The paper that's sure to be wasted.
I'll tell you why,
If you have the time and patience, I've decided to run
The same course that Lucilius ran, in the satire-race.
When soft eunuchs marry, when Mevia sticks a wild boar
And holds a man's hunting spear close to her naked breast,
When a man who used to cut hair in my barber shop
When I was a boy now rivals the richest alone
When the scum of the Nile, when a slave like Crispinus, who comes
From Canopus, can hitch a Tyrian cloak from his shoulder
And wave the gold "summer-ring" on his sweating finger,
Unable to bear the weight of a heavier gem:
It's hard *not* to write satire. For who is so patient
With big-town injustice, so tough, as to control himself
When along comes Matho the lawyer in a shiny new car
Full of himself, and after him comes the stool-pigeon
Who turned in his prominent friend, who's eager to tear
What's left of the high-born already gnawed to the bone,
The man Massa fears, whom Carus feels out with a bribe,
To whom Thymele was sent by a scared Latinus?

When men who earn legacies by night-work push you back,
Men raised to heaven by the best way of all to succeed -
The lust of a rich old woman? Each lover will share:
Proculeius one-twelfth of her money, but Gillo eleven-
Twelfths of the loot, to the measure each worked on the job.
Let each take the wages of blood, and so let him turn
Plle like a man whose bare heel treads on a snake,
Or an orator ready to speak at the altar in Lyons.

ECLOGUE IV

Muses
Muses of Sicily
Now let us sing a serious song
There are taller trees than the apple and the crouching tamarisk
If we sing of the woods, let our forest be stately

Now the last age is coming
As it was written in the Sibyl's book
The great circle of the centuries begins again
Justice, the Virgin, has returned to earth
With all of Saturn's court
A new line is sent down to us from the skies
And thou, Lucina, must smile
Smile for the birth of the boy, the blessed boy
For whom they will beat their swords into ploughshares
For whom the golden race will rise, the whole world new
Smile, pure Lucina, smile
Thine own Apollo will reign

And thou, Pollio
It is in thy term this glorious age begins
And the great months begin their march
When we shall lose all traces of the old guilt
And the world learn to forget fear
For the boy will become divine
He will see gods and heroes
And will himself be seen by them as god and hero
As he rules over a world of peace
A world made peaceful by his father's wisom

For thee, little boy, will the earth pour forth gifts
All untilled, give thee gifts
First the wandering ivy and foxglove
Then colocasia and the laughing acanthus
Uncalled the goats will come home with their milk
No longer need the herds fear the lion
Thy cradle itself will bloom with sweet flowers
The serpent will die
The poison plant will wither
Assyrian herbs will spring up everywhere

And when thou art old enough to read of heroes
And of thy father's great deeds
Old enough to understand the meaning of courage
Then will the plain grow yellow with ripe grain
Grapes will grow on brambles
Hard old oaks drip honey

Yet still there must remain some traces of the old guilt
That lust that drives men to taunt the sea with ships
To circle cities with walls
And cut the earth with furrows
There must be another Tiphys

ANCHISES POINTS OUT FUTURE HEROES OF ROME
(From The Aeneid of Vergil)

After Anchises finished speaking, he drew his son and with him the sibyl into the midst of the assembly and the murmuring throng, and occupied a mound whence he could survey everybody in a long line opposite him and examine the fettures of those approaching.

"Now come, and I will explain what glory shall later follow Trojan progeny, what descendants shall stem from the Italian race, illustrious souls destined to bear our name, and I will tell you your fate. Look! That youth leaning upon the headless spear has by lot the place closest to the light above, and he shall be the first mixed with Italian blood to rise to the upper region - Silvius, an Alban name, your post humous offspring, whom Lavinia your wife shall bear you in your old age, a king over the forests and a parent of kings. From him our race shall rule over Alba Longa.

"That next one is Procas, the glory of the Trojan race, and then Capys and Numitor and the one who shall bear your name, Silvius Aeneas, outstanding equally for his piety and arms, if he ever comes into the rule of Alba. What youths they are! Look, what strength they show! They bear on their brows garlands of civic oak! They shall set up for you Nomentum, Gabii and the city Fidenae; they shall set up Collatine citadels in the mountains, Pometii, and the fort of Inuus, Bola, and Cora. These shall be their names then; now they are nameless lands.

"Indeed Romulus, a child of Mars, whom his mother Ilia, from the race of Assaracus, shall bring forth, shall join his grandfather as a companion. Do you see how the twin crests rise from his head and how his father marks him with the honors of divinity? Lo, my son, Rome, famed by his auspices, shall extend her rule over the world and her spirit to Olympus; for her own protection she shall surround the seven hills with a wall. She shall be happy in her male offspring, just as the Berecinithian mother, borne, turret-crowned, in her chariot through the Phrygian cities, is happy in her divine offspring, possessing a hundred descendants, all dwellers of heaven, all with their homes in high heaven.

"Now turn your gaze here. Look at this race, your Romans. Here is Caesar and all the progeny of Julus that shall rise to the great world above. Here is the hero, here is the man whom you have often heard promised to you, Caesar Augustus of the race of the divine Julius, who shall again establish the golden age through the land once ruled by Saturn of Latium, who shall extend his rule over the Garamantes and the Indians - a land that lies beyond the stars, beyond the path of the year and the sun, where Atlas the heaven-bearer turns the firmament, studded with gleaming stars, upon his shoulders. At the thought of his coming, already the Caspian kingdom and the Scythian land shudder at the oracles of the gods, and the Nile of seven mouths is troubled with fear. Indeed, Hercules did not cover so much of the earth, although he shot the bronze-footed deer, pacified the groves of Erymanthus, and caused Lerna to tremble with his bow. Nor did Liber travel so far, who victoriously manages his team with vine-wreathed reins, driving his tigers from the high peak of Mysa. And do we still hesitate to display our courage in action, or does fear hold us back from settling on Ausonian land?

Syllabus-Philosophy

Theme I - Perception and Perspective

A. Discussion of "Percept and Concept" by William James (handout) which analyses this twofold aspect of human thinking and which shows the necessity and significance of each. A union-visit game to show various possible perspectives for perceptions.

B. From fact of various possible perspectives the question of truth and falsity arises. Student introduced to the correspondence, coherence, and pragmatic theories of truth. Reading: Koestenbaum, Philosophy, pp. 203-210 (handout)

Theme II - Values

A. Discussion of notion of value and the "things" we value. Concentration on values in human activity, especially ethical value. Introduction to teleology and deontology in ethics. Reading: "What makes right Actions Right." Introduction to Philosophical Thinking by E. and M. Beardsley, chap. IV (handout)

B. Question broadens to what makes good things good. Reading: continuation of Beardsley.

Theme III - Doing

The discussion of this theme will center on the two main forms of human activity, work and play. The first meeting will deal with the nature of work and the second with the nature of play. Students will finally consider whether work is for play or play is for work. Readings: Y. Simon, Culture and Society, pp. 1-39 (handout); J. Huizinga, Homo Ludens, pp. 1-27 (handout)

Theme IV - Growth

A. Discussion will center on the meaning of growing into a human being, on the conditions that bring this about, on how growth is manifested, and on its effects.
Reading: Milton Mayerhoff, On Caring. Students to purchase this paperback.

B. Discussion of being a person will be placed in a larger context of metaphysics. Discussion of the metaphysics of the person. Reading: Still to be chosen)

Theme V Meaning

Students will address themselves to the question whether human existence has any meaning at all. Introduction to various theories: religious, humanistic, existential.
Reading: continuation of Mayerhoff; William James, "What Makes Life Significant," from Essays on Faith and Morals, pp. 285-310 (handout)

HOMO LUDENS

A STUDY OF THE PLAY-ELEMENT IN CULTURE

by

J. HUIZINGA

BEACON PRESS BOSTON

BOWLING GREEN STATE UNIVERSITY LIBRARY

BY THE SAME AUTHOR

The Tradition of Natural Law
edited by Vukan Kuic
FORDHAM UNIVERSITY PRESS, 1965

Freedom and Community
edited by Charles P. O'Donnell
FORDHAM UNIVERSITY PRESS, 1968

Freedom of Choice
edited by Peter Wolff
FORDHAM UNIVERSITY PRESS, 1969

plete Bibliography of YVES R. SIMON's works,
1970, compiled by Anthony O. Simon, forms
pendix to the present volume.

WORK, SOCIETY, and CULTURE

by Yves R. Simon

Edited by
Vukan Kuic

New York
Fordham University Press
1971

BOWLING GREEN STATE UNIVERSITY LIBRARY

ART SYLLABUS

The study of each theme will begin with a slide lecture to the whole tribe, on Mondays at 10 A.M. in Prout Lounge, followed up with one art clan session.

January 8	Slide Lecture	Historical perspective: where does American art fit?
	Clan session	Read pp. 1-39 in Williams' Notes for a Young Painter and be ready to discuss his ideas.
January 22	Slide Lecture	The problem of evaluation: who judges and how?
	Clan session	Read Chapter Two in Roses's American Art Since 1900.
February 5	Slide Lecture	Doing: "the creation of 'our' world." Can you live without art?
	Clan session	Read Williams, pp. 49-106.
February 19	Slide Lecture	Growth: in the art or the artist? Black art: can it be both?
	Clan session	Read Chapter 6 in Rose.
March 5	Slide Lecture	A historical survey of the disappearance of subject matter.
	Clan session	No reading assignment.

Books: Hiram Williams. Notes for a Young Painter
Barbara Rose. American Art Since 1900

SOME SUGGESTIONS FOR ENGLISH PROJECTS

1. Write a collection of poems on a particular theme: love, nature, death, growth, war, family, hate, childhood, etc.

2. Write a collection of poems in a particular mode: concrete poems, sonnets, ballads, songs, etc.

3. Write a long autobiographical poem in free verse or blank verse.

4. Write a long story--5,000 words or so.

5. Write an imaginary dialogue between real people, illustrating some phase of the discussions in Cluster College.

6. Write a one-act play. (A joint project with Theatre.)

7. Prepare a program of oral interpretation of poetry and/or prose. (Joint project with Theatre.)

8. Write a critical interpretation of a work of a major writer: novel, poems, full-length play, etc.

9. Organize and prepare a program of readings accompanied by music, with two or three other students.

10. Read in depth and write a long essay on a particular group or school of writers: Imagiest poets, Absurdist dramatists, Naturalistic American novelists.

11. Read in depth and write a long essay on the work of a single writer who interests you, preferably a novelist, playwright, or poet, but could be also a joint project with other disciplines, reading in a philosopher, anthropologist, psychologist: Teilhard de Chardin, Kenneth Boulding, Abraham Maslow, etc.

12. Make a collection of poems you like, accompanied by photographs or sketches. (Joint project with Art.)

13. Collaborate with another student in writing a series of poems or prose pieces which constitute a conversation with that other person, on any topic or topics: first one of you writes a poem and gives or sends it to the other, who writes a reply. This could also be turned into a series of letters discussing matters of some importance. Another possibility in this mode would be a "epistolary" work of fiction: letters from one fictional character to another, creating a story.

14. Write a "confession" in which you create a character who is telling about his/her life, from the inside out, as it were. The events would be less important than the inner states of the character. (Cf. Sylvia Plath's The Bell Jar, for an example.)

Mini-projects:

1. Write a sonnet or other short poem in a cenventional form, and a brief commentary on your problems in writing this poem.
2. Write a poem in free verse, and an explanation of its rhythm.
3. Write a poem using three different, but related, images.
4. Write a poem in a particular meter, with variations on that meter: iambic tetrameter, anapestic trimeter, for example, and point out your variations.
5. Write a poem in alliterative verse.
6. Write a "sad" or "happy" poem and explain how your images and rhythms are intended to convey that feeling.
7. Write a "concrete" poem.
8. Write a poem for a particular time of day, and explain how your poem goes with that time.
9. Write a page or two of dialogue, expressing two different points of view, and two different characters.
10. Write a page or two of description of a campus scene.
11. Write a page or two of narration, conveying a particular feeling: tension, boredom, despair, elation, etc.
12. Write a true-life anecdote that has a philosophical point.
13. Read a poem aloud to the clan, interpreting it orally.
14. Read a short story and write a short review, criticizing it analytically, and evaluatively.
15. Interview a working poet or prose writer on campus, finding out how he works.

Suggested Projects in Classics

The following is a list of Greek and Roman authors. For a project you might want to read from some of these and to write a paper on them. The project is major or minor depending on its size.

GREEK

Homer:	Iliad, Odyssey (epic poet)
Hesiod:	Theogony (myths of the gods), Works and Days (on the condition of man)
Sappho:	lyric poets (good stuff)
Alcaeus:	
Pindar:	
Theognis:	
Theocritis:	
Aeschylus:	tragedians (great stuff)
Sophocles:	
Euripides:	
Aristophanes:	comedian (dirty)
Plato:	Philosopher (said something profound about everything, e.g. the Symposium on love, the Euthyphro, Apology, Crito, and Phaedo on Socrates)
Aristotle:	Philosopher
Demosthenes:	Orator
Herodotus:	Historians
Thucydides:	
Plutarch:	Biographer

ROMAN

Lucretius:	Poet and Philosopher
Cicero:	Statesman and Orator
Versil:	Aereid (epic)
Livy: Sallust: Tacitus:	Historians
Suetonius:	true confessions biographer
Catullus: Tibullus: Propertius:	love poetry
Ovid:	(myths)
Horace:	all 'round find poet
Juvenal: Martial:	Satirists (dirty, if you find the right passages)
Apuleius:	The Golden Ass (novel about a yound man who is changed into one)
Petronius:	Satyrican (Fellini liked it)

Classical studies are well suited to cross disciplinary projects; for example, a group could put on a Greek play. You could compare an ancient poem with a modern one. Or an ancient philosophical treatment of a topic and a modern one.

MUSIC

THEME ONE perdeption and perspective

presentation

I Perspective as a function of habit and peer-group approval (pop. music)
    A emphasis of the personality
    B admiration of the virtuoso
    C artistic decisions as a function of money
    D listening: 5-Pink Floyd
        1-Beetles Abbey Road
        2- Liszt
        3-Supremes
        4-bluegrass
II Music as ritual (de-emphasis of the personality)
    A listening:
        1-Gregorian Chant
        ✓2- Indian raga
        ✓3-American Indian chant
        ✓4-music of Black Africa
III Music as revolution
    A listening:
        1-Berio Visage (electronic music)

THEME TWO values

presentation

Performance by the BGSU String Quartet
question and answer period hopefully will reveal their very personal concepts of artistic values.

THEME THREE doing

presentation

introduction to classical electronic music and computer music
introduction to live electronic music
multi-media (at least once involving audience as an active element)

THEME ONE perception and perspective

clan

intent and impact of music
What part does one's perspective play in determining values?
perception of the principles of structure in sound (preparation for "doing")

THEME TWO values

clan

factors determining value-judgements in music
music as an experience
application of structural principles to hearing (ascertained in the first clan)

THEME THREE doing

clan

music as craft (can't wait for messages from the muses in order to create)
    A review of the principles of structure
composing a piece of music "out loud" in the clan
    A- understanding the processes, decisions, and headaches involved in creating

improvisation - "doing"

Cluster- MUSIC

theme four- Growth
presentation:

1- Clockwork-Orange
comparison of Beethoven's original scoring with the electronic version by Walter Carlos.

2-Rock Concert (several band members are in the cluster as students)
to demonstrate the growth pattern from rock and roll to the present Alice Cooper charts.

clan:

1- Growth as observed in the ever-increasing demands on the instrumentalist.
live performances in the clan by myself:

- a- *Cartoons*- Hamilton
- b- *Varinats*- Smith
- c- *Collage*- Bartolozzi (a recording)
- d- sing several new pieces for mixed chorus.

theme five- Meaning
presentation:

Invite other university student composers and select members of the cluster students to present their own music and discuss its meaning to them personally.

clan:

the composer's thought process

1- trace the development of a piece of my own from its inception to the final product.

2- following the premise of the presentation, ask select students to trace the development of their own work.

Music- Beerman Cluster College

Disciplinary Objectives

1. The student is to develop the ability to give a structural analysis of any piece of music. A select collection of works are to be played for the student, and the student is to respond with the detailed analysis.

2. The student is to answer specific questions involving principles of ethno-musicology. Areas to be covered will include Indian Raga, Black African Music, American Indian Music, and others.

3. The student is to answer specific questions in regard to the conditions for making value-judgements in music. Types of music to be covered will include Gregorian Chant, Rock Music, Electronic Music, and others.

4. The student is to answer specific questions concerning the language and processes of electronic music.

The same examination for each of the above is to be given at the beginning and end of the quarter.

Interdisciplinary Objectives

1. The student is to be able to relate certain principles of musical structure to similar principles in the disciplines of theatre, poetry, and art. The student is to answer specific questions concerning the above.

2. The student is to demonstrate a knowledge of certain universal problems facing all artistic disciplines when making value-jedgements. The student is to answer specific questions concerning the above.

Music - Humanities Cluster College

Projects:

1. Compose:
    a. a song cycle
    b. a one movement composition of at least 4 minutes in duration for:
        1. instrumental or choral ensemble
        2. multi-media composition
        3. electronic music composition

2. Present a detailed analysis of a music composition of at least 4 minutes in duration.

3. Present a one hour concert:
    a. as a soloist
    b. as a member of an ensemble

4. Critique three different concerts on campus.

5. Prepare a paper of major length on:
    a. any 50 year period of western musical development.
    b. any single ethno-musicological topic.

TO: Cluster College Faculty

FROM: James A. Panowski

RE: Project Credit for Work On *The Elixir of Love* (Opera)

Major Projects

Allegra Pressey
Jerry Armstrong
Richard Kasch
Michele Haller
Chris Hallowell
Lance Bannerman
Sherri Childers
Phil O'Driscoll
Teri Willoughby
Eric Rubinoff
Dennis Linet
Debra Badia
Roberta Bernlohr
Jan Doering
Colleen Dodge
Sue Ahrns
Steve Bailous
Dean Billman
Wayne Fegley
Fred Farschman
Penny Lowes
Scott Johnson
Thomas Ohns
Dave Kerr
Jerry Zerbe
Karen Kane
Monica Junius

Minor Projects

David Vocila
Daniel Haines
Jenny Joyce
Linda Taphorn
Cheryl Lacy
Missy Magruder
Melissa Magruder
Melissa Overmyer
Janet Bilsing
Steve Griebling
Carl Citron
Steve Williamson
Delores Hackett
Lynne Barrett
Beverly Bowers
Colleen Barga
Claudia Thomas

No Credit

Jan Minifie
Eric Halbgewoks

CLUSTER COLLEGE

Possible Projects in Philosophy

I. Individual Projects

Many of you will want to write a philosophical essay. The title of these can be, "The Nature of ..." or "The Human Significance of ..." The latter part of the title can be chosen from the following topics:

- Justice
- Love
- Hatred
- Courage
- Society
- Peace
- Religion
- Person
- Education
- Truth
- Individuality
- Work
- Symbolism
- Myth
- Fatherhood
- Communication
- Masculinity
- Femininity
- Children
- Death
- Old Age
- Suicide
- Knowledge
- Belief
- Science
- Wisdom
- Friendship
- Play
- Sports
- Motherhood
- Sex
- Money

As you can see the topics are quite varied. The ones listed are only suggestions. If you wish to write on a topic of your own please check with me. Also you may wish to entitle your essay in a way other than the ways listed, eg. "On Being a Person." If you want a differ title, please see me.

For source material, other than what you develop from your "bull sessions," I'd suggest starting with The Encyclopedia of Philosophy, the first two volumes of the Great Books of the Western World, and the Philosophers Index (all in the reference section of the library).

II. Group Projects

Some of you may be interested in "staging" a symposium or debate on a philosophical subject. A symposium or debate may grow out of a dorm bull session or a clan meeting. If a group wants to do something among these lines, please see me.

R. Goodwin

Suggestions for Projects in Art

Mini-projects:

1. Photographs of the campus at dawn
2. Do the costumes for a Cluster theatre experience
3. Do the make-up for a Cluster theatre experience
4. Visit Gallery One in Findlay and report on the experience
5. Design and make something to wear
6. With your roommate, personalize your dorm room
7. Interview a working artist
8. Carve a linoleum block book plate or note paper and print some
9. Make a self-portrait collage
10. College a series of photographs, illustrations, etc. which complement poems you enjoy.
11. Visit half a dozen local churches and evaluate the art work used
12. Read and review a book about a 20th century artist
13. For art students only: "Why I am an art major" - an essay

Major projects:

1. A comprehensive listing of the works of art on campus: artist, location, source, value (if obtainable), campus reation, etc., including suggestions for future acquisitions
2. A daily sketchbook or pictorial journal
3. A group of sketches, paintings, drawings, sculptures, prints, etc. which can be displayed in a small show
4. Designing and making puppets
5. Doing the set for a Cluster theatre production
6. Arranging a visit to Labino's studio for interested Clusterers, visiting the Glass Gallery at the Toledo Museum, and observing local students working with glass.
7. Designing an "ideal" dorm
8. A photographic essay on Bowling Green's "downtown" or the "Ten Best Houses in this area" or a similar pictorial subject requiring both personal research and evaluation

Cluster College
Suggested Projects in THEATRE

Write a one-act play (Major)

Adapt a short-story or novella into a one-act play (Major)

Evolve a set of criteria and compile a "Drama Critic's Notebook," consisting of reviews of six productions, four of which must be legit stage presentations (Major)

Review a set of three works, stage or screen (Minor)

Direct and produce a one-act play (Major)

Act in a one-act play (Minor)*

Crew work--set building, lighting, costumes or make-up--for a one-act play (Minor)*

Act as a "Super" in *Elixir of Love* and compile an "Actor's Notebook" of this experience (Major)

Crew work on *Elixir of Love* (Minor)*

Read and discuss three plays from a given period+ (Minor)

Read and discuss three tragedies+ (Minor)

Read and discuss three comedies+ (Minor)

Read and discuss three plays+ based on a similar source--such as *Hyppolytus*, *Phaedra*, and *That Summer, That Fall* (Minor)

Compile a set of five scenes from plays which effectively demonstrate each of our five themes (Minor)

Compile and present the above as a stage piece or as oral interpretation (Major)

Organize and head a weekly improvisational group (Major)

Participate in two improvisational presentations and the rehearsals involved (Minor)

Prepare and present two audition scenes (Minor)

Select a piece, or pieces, or music and create and present a pantomime around it, lasting 20 to 30 minutes; include a scenario (Major)

Same as above, only limited from 5 to 10 minutes (Minor)

Cluster College
Suggested Projects in THEATRE (Cont'd)

Coordinating your efforts with Dr. Carpenter, compile and present an oral interpretation program of your own or someone else's poetry, lasting from 20 to 30 minutes (Major)

Same as above, only limited from 5 to 10 minutes (Minor)

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* = could become a Major Project, depending on time demanded

+ = must be approved by Mr. Panowski

Any other creative theatrical project is encouraged

Film and television work is discouraged because of our lack of access to and use of the necessary equipment

[Books in Humanities Cluster Library - for supplementary reading]

Booklist

1. Adler, Mortimer J., *How to Read a Book*: *The Art of Getting a Liberal Education*, Simon & Schuster. (Paper)

2. Bamberger, Jeanne Shapiro and Brofsky, Howard, *The Art of Listening: Developing Musical Perception*, Harper & Row, Publishers, New York-Evanston-London. (Paper)

3. Beckett, Samuel, *Waiting For Godot*, a tragicomedy in 2 acts, Grove Press, New York. (Paper) (C.)

4. Bellow, Saul, *Henderson the Rain King*, Popular Library, New York. (Paper) (C.)

5. Boleslavsky, Richard, *ACTING*: *The First Six Lessons*, Theatre Arts Books, New York.

6. Bourke, Vernon J., *History of Ethics*, Volume II, Image Books (Doubleday & Company, Inc.), Garden City, New York. (Paper)

7. Bradbury, Ray, *The Vintage Bradbury*, Vintage Books (Random House), New York. (Paper)

8. Bronowski, J., *The Identity of Man*, Revised Edition, The Matural History Press, Garden City, New York. (Paper)

9. Brown, Harry M. and Milstead, John, *Patterns in Poetry*, Scott, Foresman and Company. (Paper) (C.)

10. Brown, Norman O., *Love's Body*, Random House-Vintage Books, New York. (Paper)

11. Buber, Martin, *Between Man and Man*, The Macmillan Company, New York, N.Y. (Paper)

12. Bugbee, Henry G. Jr., *The Inward Morning*, A Philosophical Exploration in Journal Form, Collier Books, New York, N.Y. (Paper) (C.)

13. Cage, John, *Silence*, T.M.I.T. Press Cambridge,Massachusetts, and London, England. (Paper)

14. Cairns, Huntington and Hamilton, Edith, *PLATO*: *The Collected Dialoques of*, Bollingen Series LXXI, Bollingen Foundation, New York, N.Y.

15. Carroll, Lewis, *The Annotated Alice*: *Alice's Adventures in Wonderland & Through the Looking Glass*, The World Publishing Company--Forum Books, Cleveland & New York. (Paper

16. Clark, Barrett H., Newly revised by Popkin, Henry, *European Theories of the Drama*, Crown Publishers, Inc., New York.

17. Cleaver, Eldridge, *Soul on Ice*, Dell Publishing Co, Inc., New York. (Paper)

18. Conrad, Joseph, *Lord Jim*, Holt, Rinehard and Winston, New York-Chicago-San Francisco. (Paper)

19. Cope, David, *New Directions in Music*, Wm. C. Brown Company Publishers, Dubuque, Iowa. (Paper)

20. Crowley, Mart, The Boys in the Band, A Play in two Acts, Samuel French, Inc., London, Toronto. (Paper)

21. Delany, Samuel R., Babel-17, Ace Books, Inc., New York. (Paper) (C.)

22. Dewey, John, Art as Experience, Capricorn Books, New York. (Paper) (C.)

23. Ellison, Ralph, Invisible Man, New American Library, New York. (Paper)

24. Esslin, Martin, The Theatre of the Absurd, Anchor Books, Doubleday & Company, Inc., Garden City, New York. (Paper) (C.)

25. Feiffer, Jules, The White House Murder Case, A Play in Two Acts, Samuel French, Inc., London, Toronto. (Paper)

26. Fuller, R. Buckminster, Operating Manual For Spaceship Earth, Simon and Schuster- A Clarion Book, New York. (Paper) (C.)

27. Gass, William H., Omensetter's Luck, The World Publishing Co., New York & Cleveland. (Paper) (C.)

28. Gayle, Addison Jr., Black Expression: Essays by and About Black Americans in the in the Creative Arts, Weybright and Talley, New York. (Paper) (C.)

29. Gilroy, Frank D., That Summer-That Fall, A Drama in Two Acts, Samuel French, Inc., London, Toronto. (Paper)

30. Gottfried, Martin, Opening Nights: Theater Criticism of the Sixties, G.P. Putnam's Sons, New York.

31. Hamalian, Leo and Karl, Frederick R., Short Fiction of the Masters, G.P. Putnam's Sons, New York. (Paper) (C.)

32. Hardy, Thomas, The Mayor of Casterbridge, The Pocket Library, New York. (Paper) (C.)

33. Heller, Joseph, Catch-22, Dell Publishing Co., Inc., New York. (Paper) (C.)

34. Hitchcock, H. Wiley, Music in the United States: A Historical Introduction, Prentice-Hall, Inc., Englewood Cliffs, New Jersey. (Paper)

35. Hollander, John, Modern Poetry: Essays in Criticism, Oxford University Press, London-Oxford-New York. (Paper) (C.)

36. Hubben, William, Dostoevsky, Kierkegaard, Nietzsche, And Kafka, Four Prophets of Our Destiny, Collier Books, New York, N.Y. (Paper) (C.)

37. Huxley, Aldous, Brave New World, Harper & Row, Publishers, Inc., New York. (Paper)

38. Jennings, Edward M., Science and Literature, New Lenses for Criticism, Doubleday & Company, Inc. — Anchor Books, Garden City, New York. (Paper) (C.)

39. Koestler, Arthur, The Ghost in the Machine, Henry Regnery Company, Chicago. (Paper)

40. Lilienfeld, Robert, Learning to Read Music, Fund & Wagnalls, New York.

41. Machlis, Joseph, The Enjoyment of Music. Third Edition, W.W. Norton & Company, Inc., New York.

42. Mayor, A. Hyatt, The Metropolitan Museum of Art HOKUSAI, Calendar for 1967, Metropolitan Museum of Art, New York.

43. Mchuhan, Marshall, Understanding Media: The Extensions of Man, The New American Library — Signet Book, New York. (Paper) (C.)

44. Mercier, Mary, Johnny No-Trump, A play in two Acts, Dramatists Play Service Inc., New York. (Paper)

45. Nathan, Norman, Judging Poetry, G.P. Putnam's Sons, New York. (Paper) (C.)

46. Nelson, John Herbert, Rosenthal, M.L. and Sanders, Gerald De Witt, Chief Modern Poets of Britain and America, Volume II: Poets of America, The MacMillan Company, Collier

47. Nettl, Bruno, Folk and Traditional Music of the Western Continents, Prentice-Hall, Inc., Englewood cliffs, New Jersey. (Paper)

48. Ong, Walter J., S. J., Knowledge and the Future of Man, An International Symposium, Simon and Schuster. (Paper)

49.

49. Perrine, Lawrence, LITERATURE: Structure, Sound, and Sense, Harcourt, Brace & World, Inc., New York-Chicago-San Francisco-Atlanta. (C.)

50. Pratt, Carroll C., The Meaning of Music, Johnson Reprint Corporation, New York and London.

51. Radice, Betty, Erasmus, Praise of Folly and Letter of Martin Dorp 1515, Penquin Books, Maryland, (Paper)

52. Ross, Robert H. and Stafford, William E., Poems & Perspectives, Scott, Foresman and Company, Glenview, Illinois, London. (Paper) (C.)

53. Rouse, W.H.D., Great Dialogues of Plato, The New American Library and The New English Library Limited, New York, Toronto and London. (Paper)

54. Stearns, Marshall W., The Story of Jazz, Oxford, University Press, London-Oxford-New York. (Paper)

55. Stravinsky, Igor, Poetics of Music in the Form of Six Lessons, Vintage Books, New York. (Paper)

56. Tolkien, J.R.R., The Fellowship of the Ring, Part One: The Lord of the Rings, Ballantine Books, New York. (Paper)

57. Tolkien, J.R.R., The Two Towers, Second Part of "The Lord of The Rings" Ballantine Books, New York. (Paper)

58. Tolkien, J.R.R., The Return of the King, Part Three of "The Lord of the Rings", Ballantine Books, New York. (Paper)

59. Toynbee, Arnold J., Greek Civilization and Character, The New American Library — A Mentor Book, New York, (Paper) (C.)

60. Wolfe, Tom, The Pump House Gang, Bantam Books, Inc. New York. (Paper)

61. Zindel, Paul, The Effect of Gamma Rays On Man-In-The-Moon Marigolds, A Drama in two Acts, Dramatists Play Service Inc. (Paper)

CLUSTER COLLEGE

Schedule

Jan 3, 4 and 5

WEDNESDAY, JANUARY 3

1:00 PM	Discussion of Handy Guide Distribution of Handouts: Booklist, Syllabi, Lists of Projects, Clan Assignments, Clan Schedules, Room-Telephone Data
2:30	Coffee Break
3:00	Music Test

THURSDAY, JANUARY 4

10:00 AM	Art Test Philosophy Test
1:30 PM	Counsellors' Program
3:00	English Test
7:00	Film; Room 200, Math-Science Building

FRIDAY, JANUARY 5

10:00 AM	Classics Test Theater Test
PM	Individual Conferences

SUNDAY, JANUARY 7

6:00 PM	Colloquium

N.B. All above activities will take place in Prout Hall, except where noted otherwise.

5th Week, February 4-9

Sunday, February 4	6 P.M.	Art Lecture
Monday, February 5	10 A.M.	Colloquium
Wednesday, February 7		Theme II Sumiques Due
Friday, February 9		Mini-projects Due

6th Week, February 11-16

Sunday, February 11	6 P.M.	Music Lecture
Wednesday, February 14	8 P.M.	BGSU Opera, Main Auditorium
Thrusday, February 15	7 P.M.	French culture lecture

7th Week, February 18-23

Sunday, February 18	6 P.M.	Art Lecture
	8:15 P.M.	BGSU String Quartet Music Building (strongly recommended)
Monday, February 19	10 A.M.	Colloquium
Tuesday, February 20	7 P.M.	Art lecture make-up
Wednesday, February 21		Theme III Sumiques Due

8th Week, February 25-March 2

Sunday, February 25	6 P.M.	Music Lecture
Tuesday, February 27	8 P.M.	Renaissance Concert Union Ballroom
Thursday, March 1	7 P.M.	French culture lecture

9th Week, March 4-9

Sunday, March 4	6 P.M.	Art Lecture
	8:15 P.M.	New Music Concert, Music Building
Monday, March 5	10 A.M.	Colloquium
Wednesday, March 7		Theme IV Sumiques Due
Friday, March 9		Major Project Due

10th Week, March 11-16

Sunday, March 11	6 P.M.	Music Presentation
Tuesday, March 13		Theme V Sumiques Due
Friday, March 16	12 noon	Students may leave

Cluster College Schedule of Events 1973

Required Participation:
Held in Prout Lounge unless otherwise noted

Pre-Class Days, January 3-5

Wednesday, January 3	1-4 P.M.	Opening Session
Thursday, January 4	10 A.M.	Pre-tests
	1:30 P.M.	Counselors Session
	7 P.M.	Film: "Rashomon"
Friday, January 5	10 A.M.	Pre-tests
	1:30 P.M.	Weaving exhibit, Art Gallery

1st Week, January 7-12

Sunday, January 7	6 P.M.	Art Lecture
Monday, January 8	10 A.M.	Colloquium
Thursday, January 11	7 P.M.	French culture lecture

2nd week, January 14-19

Sunday, January 14	6 P.M.	Music Lecture
Thursday, January 18	7 P.M.	French culture lecture

3rd Week, January 21-26

Sunday, January 21	6 P.M.	Art Lecture
Monday, January 22	10 A.M.	Values Colloquium
		Theme I Sumiques Due
Wednesday, January 24	2 P.M.	Bus trip to Toledo Art Museum
Thursday, January 25	8:30 P.M.	Bread, Wine, Cheese Goodwin's House.

4th Week, January 29-February 2

Monday, January 29	10 A.M.	BGSU String Quartet Seminar
Thursday, February 1	7 P.M.	French culture lecture

Cluster College Schedule of Events 1973

Sunday, February 11

1 P.M.	Burton "Hamlet" tapes in Theatre Classroom

Monday, February 12

1-3 P.M.	Clan Session
3:30 P.M.	Dr. Miesle's critique on "School for Scandal"
7 P.M.	Campus film "The Stranger" Education Building 115
9 P.M.	Music Lecture

Tuesday, February 13

1-3 P.M.	Clan Session
3:35 P.M.	TV movie "Throne of Blood"
8 P.M.	Rex Eikum from the School of Music talks about the opera
Evening	Pantomime presentation Music mini-projects

Wednesday, February 14

1-3 P.M.	Clan Session
7:30 P.M.	Opera "Elixir of Love"

Thursday, February 15

1-3 P.M.	Clan Session
7 P.M.	Illustrated lecture "The Villages of Camus," Dogwood Suite, Union
9 P.M.	Philosophy Discussion

Friday, February 16

1-3 P.M.	Clan Session

Saturday, February 17

All day trip to Greenfield Village.

Sunday, February 18

6 P.M.	Art Lecture
8:15 P.M.	BGSU String Quartet Music Recital Hall

Monday, February 19

10 A.M.	Colloquium: "Growth"
1-3 P.M.	Clan Session
3:30 P.M.	TV movie "The Firebird"

Tuesday, February 20

1-3 P.M.	Clan Session
7 P.M.	Art Lecture make-up

Wednesday, February 21

	Theme III Sumiques Due
1-3 P.M.	Clan Session
Evening	Marx Brothers Presentation

Thursday, February 22

1-3 P.M.	Clan Session
7 P.M.	French Lecture

Friday, February 23

1-3 P.M.	Clan Session

Cluster College Schedule of Events

Tuesday, February 27		
	8:15 p.m.	Renaissance Concernt, Recital Hall (Required)
Wednesday, February 28		
	8 p.m.	Poetry Reading, Lounge
	7:30 p.m.	
	10:30 p.m.	
	11:30 p.m.	"Winnie the Pooh" puppet show 4th floor lounge
Thursday, March 1		
	7 p.m.	Last French Lecture, (Required)
Friday, March 2		
	8:30 p.m.	"Proutstock": Folk Festival
Sunday, March 4		
	6 p.m.	Art Lecture
	8:15 p.m.	New Music Concert, Recital Hall (Required)
Monday, March 5		
	10 a.m.	Colloquium: Experimental Films (Required)
	1-? p.m.	Clan Session: Extended
	3:30 p.m.	TV movie: Beginning to End (Required)
	7 p.m.	Meeting of all MAP students.
Tuesday, March 6		
	1-? p.m.	Extended Clan Session
	Evening:	Steve Williamson's slide show of Cluster.
Wednesday, March 7		
		Theme IV Sumiques due into Advisor
	1-? p.m.	Extended Clan Session
Thursday, March 8		
	1-? p.m.	Extended Clan Session
	7:30 p.m.	Thurber Carnival

Friday, March 9

	Major Project Due
1-? p.m.	Extended Clan Session
Evening:	Philosophy Discussion: "Our Boys in Canada"

Sunday, March 11

6 p.m.	Music Lecture

Monday, March 12

Noon	Theme V Sumiques Due into Advisor
7 p.m.	Big Final Colloquium (Required)

Tuesday, March 13

3:30 p.m.	TV movie: Marat-Sade
Evening:	Cluster Musical (Required)

CLUSTER COLLEGE EVENTS

For your interest, the following is a list of scheduled activities for the Humanities Cluster College. You are invited to participate in these events. There will be future additions which you will receive a copy of. All activities will take place in Prout Hall's Main Lounge, unless indicated.

Aside from the scheduled events regular clan (class) meeting times are daily 1-3 p.m. at various locations in Prout Hall. You are welcomed to these sessions also. The Colloquiums are general meetings of the Tribe (entire Cluster College) that are designed to discuss common concerns and interests. We hope to see you there.

Date	Time	Event
Thursday, January 18	7 p.m.	French Culture Lecture
Sunday, January 21	6 p.m.	Art Lecture
Monday, January 22	10 a.m.	Values Colloquium
Wednesday, January 24	2 p.m.	Bus trip to Toledo Art Museum
Monday, January 29	10 a.m.	BGSU String Quartet
Thursday, February 1	7 p.m.	French Culture lecture
Sunday, February 4	6 p.m.	Art Lecture
Monday, February 5	10 a.m.	Colloquium
Sunday, February 11	6 p.m.	Music Lecture
Thursday, February 15	7 p.m.	French Culture lecture
Sunday, February 18	6 p.m.	Art Lecture
Monday, February 19	10 a.m.	Colloquium
Sunday, February 25	6 p.m.	Music Lecture
Tuesday, February 27	8 p.m.	Renaissance Concert Union Ballroom
Thursday, March 1	7 p.m.	French Culture lecture
Sunday, March 4	6 p.m.	Art Lecture
Monday, March 5	10 a.m.	Colloquium
Sunday, March 11	6 p.m.	Music Presentation By Cluster College Students

CAMUS FESTIVAL

A series of programs about Albert Camus (1913-1960), French novelist, playwright, philosopher, and Nobel prize winner. Presented by the Departments of Philosophy and of Romance Languages at Bowling Green State University.

ALL PROGRAMS ARE FREE AND OPEN TO THE PUBLIC.

MONDAY, FEBRUARY 12 7:00 & 9:00 p.m. Education Bldg. 115	FILM "THE STRANGER" Based on Camus' most famous novel. French dialog with English subtitles. 105 minutes.
TUESDAY, FEBRUARY 13 3:30 p.m. Dogwood Suite University Union	LECTURE "THE ABSURD AND THE MEANING OF LIFE" Dr. Ramona Cormier, Dept. of Philosophy, Bowling Green State University
WEDNESDAY, FEBRUARY 14 3:30 p.m. Dogwood Suite University Union	LECTURE " HOW TO BECOME A PHILOSOPHER BY DESPAIRING OF PHILOSOPHY: CAMUS' METHOD OF THINKING" Dr. Thomas Hanna, Dept. of Philosophy, University of Florida
THURSDAY, FEBRUARY 15 3:30 p.m. Dogwood Suite University Union	LECTURE "A STUDY IN CONTRASTS: CAMUS' *A HAPPY DEATH*" Dr. Warren Wolfe, Dept. of Romance Languages, Bowling Green State University
THURSDAY, FEBRUARY 15 7:00 p.m. Dogwood Suite University Union	ILLUSTRATED LECTURE "THE VILLAGES OF CAMUS" Algerian villages (Tipasa, Djemila) and villages of southern France (Villeblevin, Lourmarin) which were sources of Camus' inspiration. Dr. J. Wilbur Vickery, Camus Center for the Humanities, University of Wisconsin

PLEASE ANNOUNCE TO STUDENTS

WINTER QUARTER COMMUTER CENTER READINGS WILL BE HELD ON TUESDAY EVENINGS AT 9:00 IN THE CASUAL LOUNGE IN THE BASEMENT OF MOSELEY HALL.

THE FOLLOWING IS A TENTATIVE SCHEDULE OF THE READINGS:

January 16	DAVID ADAMS, former MFA student in Poetry
January 23	PHIL SMITH, MFA student in Poetry
January 30	RON JOHNSON, former MFA student in Poetry
February 6	STAN COFFMAN, former BGSU student (Poetry)
February 13	TOM RAWORTH, MFA faculty in fiction
February 20	BILL WELBOURN, MFA student in fiction
February 27	PHIL O'CONNOR, MFA faculty in fiction
March 6	JOE HERKERT, MFA student in poetry

PERSONS INTERESTED IN READING SPRING QUARTER SHOULD CONTACT HAZEL SMITH IN THE COMMUTER CENTER.

1st meeting
January 5, 1973

All faculty members were present except Mr. Panowski.

Regular meetings were set up to be Thursdays at 10:00.

Students taking trips away from Bowling Green were discussed. A final decision will be made according to the type of trip and its purpose.

Colloquiums have been changed to Mondays at 10:00.

French lectures will start at 7:00 p.m. on January 11 and continue the following Thursday and alternate every other Thursday thereon.

Art and Music events will be held Sunday evenings at 6:00 except the Quartet which will be held on a Monday.

The amount of required events was discussed. Dr. Carpenter suggested 10 required and 5 STRONGLY recommended. The members agreed to this suggestion.

The schedule of events was discussed and Mrs. Magada was placed in charge of finalizing the schedule by the next meeting.

The next meeting will be Thursday, January 11 at 10:00 a.m. in Peacock Alley.

3rd meeting
Thursday, January 18, 1973

All members of the faculty were present.

Dr. Goodwin informed the other faculty members that he is having the students of Cluster read a book and make an essay-type report on it.

The total number of students enrolled in Cluster is 105.

Dr. Carpenter suggested that the teachers set aside one hour to talk to students. All members agreed.

The time for the Art Lecture held Sunday was discussed along with final plans for the values tape scheduled for Monday morning. The faculty decided to press the issue of asking questions following lectures and any other presentation.

Jim Carpenter is checking into a large screen to be used by Cluster.

Student assistants are to act as stimulants to students.

A list of the events for the week were discussed. Among these were the Art Lecture, Values tapes, Art Museum, and the Cheese and Wine party. Cluster decided to buy the bread and cheese for the Cheese and Wine party with students paying for the wine. The estimated cost for the bread and cheese was $30-$35. In order to attend the Art Museum clans will be held 11-1:00 on Weds.

Faculty members were asked to acknowledge to counselors if a student may need help in any way.

Office hours for the faculty will be an hour following clan sessions, anywhere around the building.

The next meeting will be Thursday, January 25, 1973, at 10:00 in Peacock Alley.

6th meeting
February 15, 1973

All faculty members were present with the exception of Mr. Panowski who was in Toledo.

Others present were Mr. Litwin and a few students from the student committee.

Mr. Litwin related to the faculty thoughts of possible evaluation techniques and procedures:

1. On the student evaluation the following questions might be considered valuable.
    - The satisfaction of the Cluster program and of the faculty.
    - Their view on the integration of the curriculum.
    - The faculty-student relationship.
2. Another method might be open and questions to which the students might expound on more deeply.

Mr. Litwin also talked on the pre-test and post-test. He stated that the pre-test should be given to him if he does not already have them so that they may be put onto cards.
Concerning the post-tests he suggested that they could be of two forms in terms of difficulty with:

- same form
- new and old items

He suggested that next year all items be pulled together and randomly selected. This way there is an even selection of hard and easy questions. Otherwise you don't know whether the hardness or easiness is determined by the student performance or if it is the result function of the test.

The tests will be coded by number so that comparisons of the pre-test with the post-tests can be made.

The student committee brought to the faculty the idea of student evaluation by the faculty. The students felt they are receiving the grade of S/U but they would like to know how high the S-grade was.

Meeting 6 (con't)

Mr. Litwin suggested a short form of entire fact as an evaluation of faculty members or a long individual form The faculty is going to look at some examples and decide what to use.

The student committee divided up so that each student could take charge of an event. The folk festival has attracted alot of interest. It is to be held March 2. Besides Mrs. Stranahans farm which is the last Saturday of the quarter the committee is planning a sleepover at Winter Garden Lodge. This has been set up tentatively for Monday, February 26 with Clan meetings being held at the lodge. The Greek dinner is planned for the night of the 26th at the Lodge.

Judy King suggested that something be done with the empty showcase, possibly mini-projects. The plans for the showcase are still being worked on.

The Greenville trip is scheduled for February 24, and packed lunches can be made up by the cafeteria.

There was an error in the budget. Cluster has $600 more than before which makes $700 uncommitted. Suggestions for the use of the money were Baddog, Stage production, film for pictures of Cluster and the rental of Commons for $75. Guidelines for the budget are $50 for Baddog, $45 for Greg's film, $10 for Carpenters film program, plus an addition for the tape which Cluster will use.

The next meeting will be February 22, 1973, at 10:00 a.m. in Peacock Alley.

8th meeting
March 1, 1973

All faculty members were present.

Projects are due March 9 between 12-1:00 and sumiques are due March 12. Projects will be on display the last week of classes.

The Art Lecture was changed to March 11 at 6:00 with the Music Presentation following at 7:00.

The student critique will include a critique of Cluster in general, the individual faculty members, themes, and the method of approach to themes. An outline will be given to suggest to the student what might be included in the critique.

The following schedule will be followed for the last week of classes:

Monday, March 12:
grade sumiques
9:00 final colloquium
2:00 P.O.I. and Values test

Tuesday, March 13:
10:00 Post tests
1st-Philosophy
11:00 Post tests cont.
2nd-Theater
2:00 Post tests cont.
3rd-Art
Evening-Cluster Musical

Wednesday, March 14:
10:00 Post tests
1st-English
11:00 Post tests cont.
2nd-Music
2:00 Post tests cont.
3rd-Classics
*10:00 All day grading (Joint)

Thursday, March 15:
Critiques (on or before noon to Advisor)
*Problem grades

March 9 the faculty is to meet at 10:00 to determine nonproblem students. The major projects are to be graded the weekend before March 12.

The next meeting will be March 8, at 10:00 a.m. in Peacock Alley.

Time
and Souvenir Stands

Time
and Souvenir Stands

edited by:
Mark Berman &
Allegra Pressey

Time
and Souvenir Stands

J. Garmhausen 8

Bob Leugers 9

Jenny Endsley 10

Jan Kuns 13

Colleen Dodge 15

Jenny Joyce 16

Mike Weinberger 17

Claudia Thomas 19

Allegra 20

Mr. Pauli Panu 22

Mark Berman 26

James DeSalvo 30

Time and Souvenir Stands is the work of Cluster College poets and members of the Bowling Green community. Together, the editors hope to establish the identity of new poets and recognize those poets already in print.

Our thanks go to those people who have contributed in making this book possible: Dr. Richard Carpenter, Dr. Robert Goodwin, and Nancy Belville.

MARK BERMAN
ALLEGRA PRESSEY

BOWLING GREEN, OHIO
MARCH 5, 1973

TIME

There are predators
and there is meat.

Meat gets eaten.

The predators rot.

J. GARMHAUSEN

Clouds above my head

Cement, cold below my feet

I'm trapped between forces

BOB LEUGERS

THE KUBUS

Carelessly through the jungle the Kubus, in
bands of twenty to forty, hunt with spears
and stones, for lizards.

JENNY ENDSLEY

"Quite the right size for *children*, I replied (adding mentally "though not *common* children, by any means.")

-- Lewis Carroll

I

Park workers in uniforms were moths on a screen door. At ten-thirty their wings fell away and their bodies dropped. Light from the bell over the phone booth vaporized between door slats, the walk to the ferry landing crawled and twisted and licked the bay. Ants in the grass were busy burying their dead from last year's feet, underground cradles lay waiting for this year's try again.

Scales on the *Great Lake's* floor were green and mud-caked. The backing out into the bay caused the belly to groan and vibrate. A shredding mist from the animal's lungs pushed two people, sitting together, into disappearing. Behind the frosted cornea of the animal's eye a figure plotted us into obsidian water. Benches inside the open ribs curved with the frame and rounded fully to the stern end. Past port and starboard lights two blacks in the last seat leaned foreward and whispered "mother" to me several times.

II

Cold air that wasn't supposed to get in came up from the labyrinth/mothershaft and pushed me further up until I squeezed her breast from the inside.

JENNY ENDSLEY

THE ELEPHANT POEM

In not so long a time, slight of hand.
It is cryptic yet open as my face.

It is not of much importance.

I would sooner think despair is like limestone
or a circus tent pulled to its knees by swaying elephants.
those beneath the tent are ground, with oil, into dust.

across muddy streets after a heavy rain
misteries fall into patterns of songs.
piles of leaves slide into the gutter like wet hands
pressed together.

the circus has arrived in town,
each year it passes the quarry.
the elephant knows its way into my stomach.
there is a clown that rides the elephant in parade,
he is the clown of my origin.

JENNY ENDSLEY

Sea breezes
swooping down --

Cool and careless
blankets me

Salt stings
and
refreshes

I run
and merge
with the waves --
to be one
in wanton abandon

giving praise
to
Poseidon.

JAN KUNS

Electric arrows zigzagged
thundering throughout
the domain of Thor.

Running, fleeing from the wrath
dodging the pelts of
   watch
      one with the horse below,
Gripping, coarse hair whipping
        my face,
    wind stings brings tears over the brink
blinding, choking,
      racing to the stack of hay.
  Safely, only the sound of my breath
      and the heaving of the horse reunions
                    victory.

JAN KUNS

lifetime

a we both

it never

make knew

could that

we it

thought wasn't

We both meant to be.

COLLEEN DODGE

These dismal streets remind me of Marietta on a rainy day.

Except there are no rushing puddles to run around in
on the brick streets
And no soaking wet pup barking at my swishing heels
trying to catch the drops of water that spray from
my
steps.

I can't find any stony steps to the door, and there is
a lack of hickory trees that lay their limbs on the porch
roof.

For some reason, I don't feel so happy about being wet,
barking dogs, and slippery bricks,

As I did when you laughed at me from the corner
and prodded me into a water battle.

You're not here, and I'm not there in little ole
Marietta, so I wish this rainy day would go away and come
again another day .... when I'm at home to throw the next
cup of water.

JENNY JOYCE

ROUGH MADE SMOOTH

Five days of fifteen-foot waves
    Backs bent,
pulling canvas and survival.
And now to step
    among fish skeletons and splintered piers
  with sun-baked bristle
  and callused cheeks
  towards showers and sheets
       silken liquids
                 and
                     sleep.

MIKE WEINBERGER

Harsh chemicals, with blue impersonality,
    scraping at smeared corrosion,
are traded for
gushing drizzles
        from sensual sponges.
Spring has come to the filling station.
    No longer are credit cards
        in black leather buns
thrust through frost barriers and clouds of
                condensation
to disrupt the frail warmth of the driver.
    Rather short sleeves, greased smiles,
        and warm funes
        herald
meandering cruises
        and no regrets.

MIKE WEINBERGER

if you

with trembling fingers

poke

peel

tip

strip

split me open

with surgical precision

and delight

Don't be dismayed if

you find

nothing.

CLAUDIA THOMAS

REFRAIN

Putting on her bra
    she stumbles to the
        glacier where one
            chiseled smile tries
          to melt the next.

An echo sounds throughout
    the merciless mountain -

- an avalanche -

Mother may I?

ALLEGRA

ODE TO THE DYING

Crystal shores are silent --
returning the slicing rays
so strikingly thrashed loose.

A shadow grows on the bleached
sand that will soon be
swept clean by faded
attempts of the moon.

With this he takes sour thoughts
and spews them for
teething waters to munch on.

ALLEGRA

THIS COIN

have some madness

it's all i've got left

madness hair and pain

it's a song

out of reality

with no final cord

this coin

has only heads

both in agony

my perceptions

of reality

lie naked

beside heaven

and hell

but this dream

this nightmare

has its end

in soft green eyes

waiting for me

somewhere

MR. PAULI PANU

i came
upon
a
stone
in
the
dark
perhaps
it
was
my
heart

MR. PAULI PANU

thoughts invade
like drops of light
sleeping
into my darkened dungeon

I am maddened
                becoming unhinged

for even my darkness
does not insulate me
from myself
who was coming here
to meet me

MR. PAULI PANU

CANDLESTICK QUESTIONS

Now if I be
a candle
What volume
would the light
I put out
fill ?

And what kind
of emptyness
is in
a shadow ?

would I still soot
my friends all around
or show them direction
in their nights ?

If I a candle
were blown out
by a wicked
wind of fate,

Where does the soul
of a candle flame hide
till another candle lit ?

MR. PAULI PANU

I WANTED TO UTTER A WORD

i wanted to
utter a
word but that

word i cannot
remember and
the bodiless thought

will now return
to the
palace of shadows

MARK BERMAN

PROPHET

His voice cries out with zeal:

the people listen,

transformed

into

puddles

of

ice

MARK BERMAN

PASTELS NOT BEING ENOUGH

It is not to be found
in lost volumes, or the
inseams of young girls.
Clocks do not recite metrics,
sidewalks never roll.
Partisan candidates sit
center stage, triumphant,
uttering maladies.

Rather, you must make change
for pennies. Paint yellow
borders (pastels not being
enough). Memorize
dead stanzas in double-time ....
old songs making you heartless.

Write, shout in C major;
tie mothers and sons together
with shoestrings & beanstalks.
Burn: turn a soldier loose
with a pass of metal.
Somewhere a child has fallen

from his play-gym. Dry
his wounds, rub salt into
your own heart.
Somewhere, an orphan's cane
is bent, mothers beg for
providence; draw poetry
form an empty outing.
Tighten the skin of your drum.

MARK BERMAN

WHEN

As in silk she goes,
gentle as midsummer flowers past
my flesh garden. midnight,

i lay wasted. no stalk of
light Remains, no dream in
place of ecstasy. i am

stricken - catastrophe of roses
and kisses. in the sky my moon
shoots arrows, warm and serene....

MARK BERMAN

Such isolation...seems
likely to be wiped out
by the automobile and
the roads.-
Edward A. Ross
"Civic Sociology"

Light crashed through the windshield.
We talked of cities between the roads
And our words hung in the air
like postcards from the last cheap motel.

You spoke of love as distance,
As something you regretted buying
at a souvenir stand.

My words formed clouds around you;
flakes of peeled skin that settled
on the leather between us.
I pulled a blanket of space over my eyes
and breathed in a rhythm
of deep white lines.

JAMES DESALVO

LOYAL FANS

Shadows of mouths
line the street,
cogulations of early morning fog
catalized by the screams
of tires and glass;
the mating call
of some sterile beast.

More of them appear,
and more still,
images of every newspaper accident,
identical to hands (thumbs up or down)
that move or don't move
the severed spines.
They queue up,
crane their necks,
fidgeting like ticketholders
at the Plaza de Toros,
charging the wet air
with their sound.

The murmors grow and bulge
until you can almost hear
a shouted Ole! Ole!, (thumbs up or down)
Like sword plunged
through quickdrawn breath.
The hands move in the certainty
of freshly turned earth.
Their faces are bloated red then pale;
and vanish into night.

JAMES DESALVO

OUR OWN LIGHT IS A MANY-WINGED BEAST

We are trapped
in compact silences
like birds under water.

The knock on the door
is a neighbor disguised as a friend.
His eyes float and dance
like scattered feathers on the glass.
He comes to borrow a cup of soul
from each of us.

It is better to feed him
than live with the sound
of his flight.

JAMES DESALVO

KEEPING IT OUT FRONT

The conference rooms
of the world will not be shaken
by your poetry.
They will consider it
only a change in weather
and continue discussing
the length of half a man's body.

Small towns will publish you
only in their bathrooms.
Clergymen will stain your face
with used wine.
Think of kittens and string,
do not be discouraged.

Listen:
words will float and nibble
on the waves of your fingers
like small fish.
Memorize flowers;
the way they sing and press
against the wind.

If you wisper,
only tombstones will hear you.
Shout, smash your typewriter
against the wall,
sing songs that will force
a wedge of love
into the fortefied hearts of generals.

Listen:
inside you,
there is a drum-beat of silence
waiting to be molded
into a poetry of smiles
where words will not be telegrams
and children will all laugh
in the same language.

JAMES DESALVO